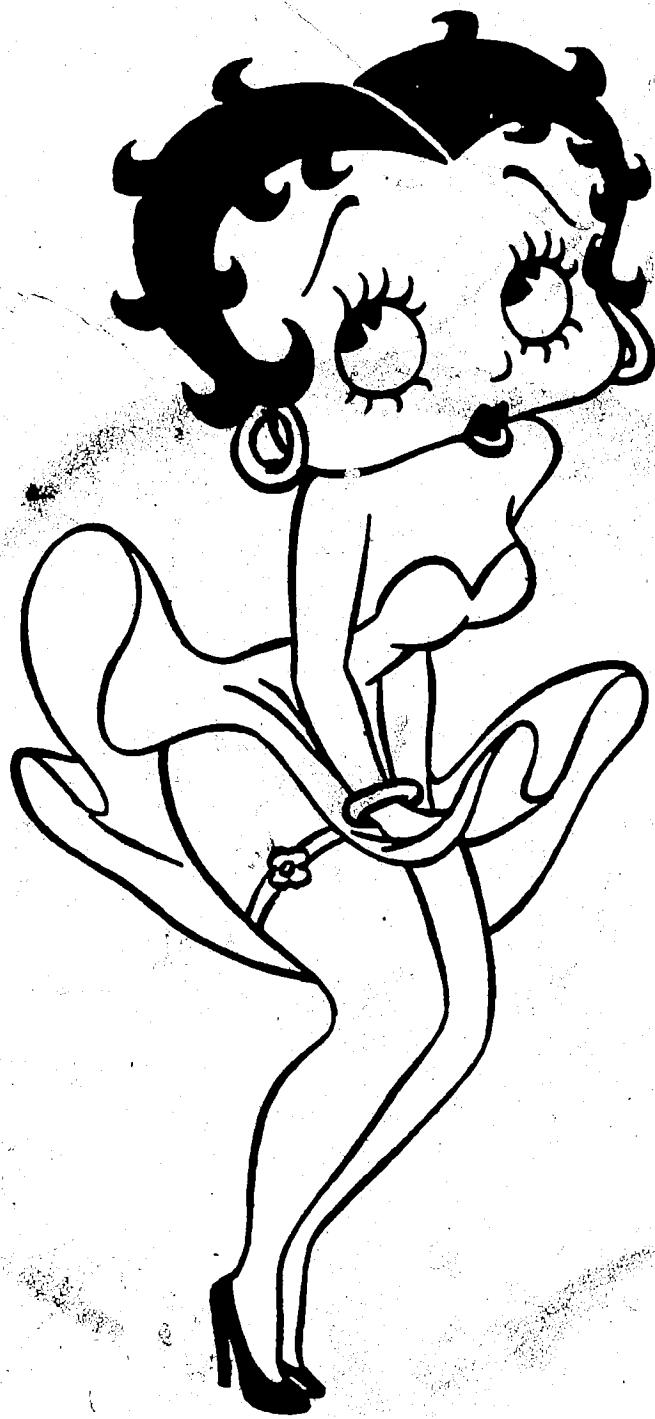


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THE ZANUCK COMPANY

**BETTY BOOP**

**Screenplay**

**by**

**Jerry Rees**

**REVISED APRIL 16, 1993  
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A CIGAR is deftly unwrapped by a pair of skilled hands.

BENNY(O.S.)

The finest cigar known to man.  
Rolled on the thighs of  
beautiful women.

The fingers flip it, balance it, make it vanish.

BENNY BOOP pulls the cigar from his ear and places it in his lips.

BENNY

I smoke these because, frankly,  
it's the closest my lips will  
ever come to a beautiful woman.

There is a feeble CYMBAL CRASH to punctuate his patter and we  
CUT WIDE TO REVEAL that we are --

INT. VAUDEVILLE HOUSE - NIGHT

There is little reaction from the distracted crowd. On stage, Benny, dressed in loud, oversized clothes, pats his pockets, looking for a match.

BENNY

Yes indeed, we're rollin' now.  
Anybody got a light?  
(no reaction)  
I said, anybody got a light?

A GUY in the audience jumps up and hurls a FLAMING TORCH at him. Benny manages to grab it, but his coat catches fire. He frantically pats his coat out and stands there steaming -- smoking actually... The crowd LAUGHS.

BENNY

Hey! That was dangerous!

GUY

Not half as dangerous as  
listening to your jokes, pal.

The drummer punctuates the joke. The crowd CLAPS.

BENNY

Oh, sure, clap for him. Mr.  
quick wit -- Mr. sharp --

The GUY throws a BUTCHER'S KNIFE at Benny. Benny arches his legs as the knife whistles alarmingly close to his masculinity. The crowd LAUGHS.

Benny grabs the knife, maintaining his cool.

BENNY

Okay. You wanna know your problem? Here's your problem. You don't know comedy. I know comedy. You're just a kid. All you know is infantile.

The GUY throws a BABY GIRL. Benny SCREAMS and goes into a wild juggling routine with the BABY, the TORCH and the KNIFE while the house band PLAYS.

BENNY

Holy Moly! Why don't you throw in the kitchen sink while you're at it?

Naturally, a SINK bounces off of Benny's head and he adds it to the mix, juggling up and down the stage.

BENNY

How ya doin' up there baby?

The adorable baby "GIRGLES" and "COOS" while the BLADE and the FLAMES flash around her. The audience "OOHS" and "AAHS". He starts changing patterns, doing the "WATERFALL", "OVER AND UNDER", and "BEHIND THE BACK". The audience CLAPS after each.

He finishes with a flourish, sending everything high into the air. The SINK crashes to the stage -- the TORCH clangs into the sink -- the KNIFE lodges point up in the sink drain -- and the BABY falls toward the blade and the flames. Benny, who has paused to light his cigar in the fire, snatches her just in time!

The GUY in the audience, who is obviously a SHILL announces -

GUY

Ladies and Gentlemen! Benny and Baby Boop!

The audience CHEERS. Benny bows and holds his baby girl proudly.

BENNY

Tell the folks your name. Say "Betty Boop".

BETTY

Boop... oop... a - doop.

She winks. The audience CHEERS again. Benny hugs her.

BENNY  
Close enough, sweetie.

THE "BETTY BOOP" TITLE SPLASHES ACROSS THE SCREEN. AS THE MAIN TITLES CONTINUE --

DISSOLVE TO:

EXT. TRAIN STATION - DAY

Benny runs for the already moving train with luggage under one arm and baby Betty under the other. He throws the luggage onto a car, and swings up next to it. He breathes a sigh of relief. Betty CRIES, pointing back to her bottle which has fallen onto the tracks. Benny grabs Betty and the luggage and leaps off the train. He trudges back to the bottle and gives it to Betty. She "Coos". Benny looks forlornly after the distant train.

DISSOLVE TO:

A MARQUEE ANNOUNCES "BENNY BOOP AND LITTLE BETTY".

INT. VAUDEVILLE HOUSE - NIGHT

Betty, a string-bean NINE YEAR OLD, SINGS "I wanna be loved by you." The audience LAUGHS in good natured amusement, then CHEERS as she finishes with her trademark wink. Benny swells with pride.

EXT. TRAIN STATION - EVENING

Betty swings herself up onto a moving car. She grabs the luggage from Benny, who is running beside the train. He begins to lose ground. Betty is horrified. Benny strains, still dropping back. Betty leans out and reaches for him.

BETTY  
Pop, give me a hand.

He CLAPS.

BETTY  
Stop joking!

BENNY  
(panting)  
Sorry. I can't help it. I'm a Boop. You can't take the 'oop' out of a Boop...

He reaches out. Their fingers touch. With her help he barely makes the train. They pause to catch their breaths, then break out LAUGHING.

DISSOLVE TO:

A BIGGER MARQUEE ANNOUNCES "BENNY BOOP AND LITTLE BETTY".

INT. PLUSH VAUDEVILLE HOUSE - NIGHT

A considerably older Benny finishes his juggling act to healthy APPLAUSE.

BENNY

And now Ladies and Gentlemen --  
that definitely counts me out --  
the other half of the act, and  
the better one without a doubt -  
- Little Betty!

The curtain pulls back, revealing a grown up, sexy-as-hell version of Betty. She is wearing a red mini dress and a garter. Once again, she SINGS "I wanna be loved by you." Only this time there is THUNDEROUS MAYHEM in the audience. Men are HOWLING like rabid wolves. CHAIRS COME TO LIFE, clapping their arms together and stomping their legs.

Benny watches with concern from the wings. A stage hand pauses next to him, admiring Betty. He WHISTLES.

BENNY

You're fired.

Benny grabs a rope and lets the curtain drop, ABRUPTLY ENDING THE SONG, THE SHOW AND THE TITLES. The CROWD BOOS angrily.

INT. DRESSING ROOM - A MOMENT LATER

Benny is furiously packing. Betty watches, nonplussed.

BETTY

Why'd you stop the show? They  
loved me!

BENNY

You think I didn't notice? That  
much love you could get arrested  
for.

BETTY

(amused)

I wondered when you'd see how  
big I'm getting.



BENNY  
It's not how big, it's where  
big.

She raises her hands in surrender.

BETTY  
Okay, pop, you got me. I'm  
busted.

BENNY  
(stern)  
Where did you learn to talk like  
that? Huh?

A sexy FAN DANCER steps over Benny's trunk.

FAN DANCER  
S'cuse me, doll...

BETTY  
(to Benny)  
I didn't grow up in a convent.  
Like I need to tell you.

Troubled, Benny slams the trunk lid and opens the door to leave. The crowd is chanting "Be-tty, Be-tty --". The rhythm of the chant becomes the chugging of the wheels on a steam engine, taking us to --

EXT. TRAIN - EARLY DAWN

Benny stands at the rail of a moving car, gazing off. He's had some time to calm down. Betty is at his side. Both are enjoying the breeze and the dawn light.

BETTY  
See that house? The big one  
with the yard?  
(he nods)  
It's yours. I just gave it to  
you.

Benny smiles at her.

BENNY  
Thanks. You see that sunrise?

BETTY  
Can't miss it.

BENNY  
Just gave it to you.

BETTY  
Thanks.

She smiles at her father. After a beat, he grows serious.

BENNY  
I've been thinking.

BETTY  
Good thing to do.

BENNY  
About where we're going.

BETTY  
Philly?

BENNY  
In the bigger sense, I mean.

BETTY  
Like New York?

BENNY  
Don't be funny.

BETTY  
Where ever you want to go is  
fine with me, pop. You know  
that.

BENNY  
This time you can't go with me.

Betty looks confused. The train barrels into a tunnel and  
they are lost in the BLACKNESS. We STAY on the BLACKNESS.

BENNY(V.O.)  
I've got to leave you in  
Caperstown, Betty. There's a  
school. I've made arrangements.

BETTY(V.O.)  
Oh, Pop...

EXT. CAPERSTOWN - LADY LEONA'S INSTITUTE - DAY

The institute is grand in scale, and pink in color. It is  
perched on a hilltop overlooking the town. Benny and Betty  
arrive in a cab.

BETTY  
(reading sign)  
Lady Leona's Institute of  
Womanly Charms?

CABBIE  
The pink prison.

BENNY  
Keep the motor running and your  
mouth shut.

Benny and Betty get out and approach the huge entrance.

BETTY  
But pop, I already got womanly  
charms.

BENNY  
Uh huh. Wrong kind of woman.

BETTY  
But pop, I like entertainment.  
You can't take the 'oop' out of  
a Boop. You're always saying  
that.

BENNY  
Yeah, I'm always joking. Except  
for now, when I'm not. Road  
life is the wrong life for a  
young girl. You're becoming a  
lady now and it's time you  
learned what it means to act  
like one.

(stops, looking into  
her eyes)  
Betty, it's time I gave you  
something better.

(a beat, then - )  
Oh, and lose the garter...

She does. He raises his hand to knock on the door, but it opens. LADY LEONA, a woman of battleship dimensions and wearing a veritable eruption of pink lace, glares at them with distain.

LADY LEONA  
No peddlers allowed.

BENNY  
No... I'm Benny Boop. I called  
you about my daughter, Betty.

LADY

Oh... Yes... Of course...

Betty and Benny can see past Leona to a LINE OF GIRLS who are doing synchronized exercises while BALANCING BOOKS on their heads.

BETTY

What are they? Bookies?

LADY LEONA

Balance and grace are key in capturing the attention of cultured men. We have a saying here, Miss Boop - "placing the book on your head will get you much further than placing it in your head."

BETTY

Gee, I shouldn't have smacked Uncle Marty. Guess he was right.

LADY LEONA

About what, dear?

BETTY

He said the same thing -- "A good woman is like a bad motel -- vacant."

Benny CHUCKLES. Leona ruffles with indignation.

BENNY

Yes, well... here's the first check.

A train WHISTLE BLOWS in the distance.

BENNY

That train! I gotta be on it!

Benny hugs Betty, races to the cab and it pulls away.

BENNY

(calling back)

This is all I've got. Chasing damned trains! You deserve better! Good-bye Betty! I'll write!

BETTY  
Be careful pop!

BENNY  
(calling)  
See that world -- ?

But he's gone from sight. Betty just stands there, a tear rolling down her cheek.

BETTY  
It's yours... Just gave it to  
you...

DISSOLVE TO:

INT. LADY LEONA'S INSTITUTE OF WOMANLY CHARMS - DAY

Betty, looking very bored, is seated at a long table which is set with fine china and an elaborate array of silver.

A CAPTION appears across the screen: SIX MONTHS LATER...

LADY LEONA  
Miss Boop?

BETTY  
Mmmmm...?

Lady Leona pantomimes drinking tea.

BETTY  
Oh, sorry.  
(clears throat and  
recites, doing as  
she says)  
When we want to take a drinkie,  
grab the handle, raise the  
pinkie. Pick it up and chug it  
down, careful not to make gross  
sounds.  
(smiles)  
Cute, huh?

Leona's face indicates not.

LADY LEONA  
Girls, what did she miss?

FAITH, an ardent student of propriety raises her hand.

FAITH

Pick up the cup and saucer  
together -- so.

She demonstrates. Betty frowns, tosses some gum into her mouth, chews a couple times, then sticks it to the bottom of her cup. Now when she picks it up, THE SAUCER COMES WITH IT.

BETTY

Fruity flavor sticks best.  
Cute, huh?

LADY LEONA

Very cute. Detention hall cute.

INT. INSTITUTE - DETENTION HALL - A MOMENT LATER

It is a bare room with a high ceiling. Betty sits alone on a wooden bench, miffed. She KICKS the floor. The kick ECHOES. She becomes interested and tries it again. Nice sound. She gets up and does a couple TAP STEPS. The ECHO STEPS answer back. She breaks into a great TAP ROUTINE, using the echo as a partner. She taps along the bench and around the room and bounces off the walls! LEONA RAGES IN.

LEONA

STOP HAVING FUN!!!

BETTY

Sorry... It's hard to get the  
'oop' out...

Leona looks completely confused.

INT. DORM ROOM - NIGHT

Faith, the proper girl, climbs into bed. Betty comes barging in with a letter, eager to read.

BETTY

A letter from pop! Listen!

FAITH

To sleep by Six -- avoid sin at  
Ten.

Faith TURNS THE LIGHT OUT.

BETTY

Why I oughta --

Betty reaches for the light.

## FAITH

Go ahead. Get another demerit.  
You can write him a letter about  
how you got expelled.

Faith smiles smugly, closes her eyes and turns her back on Betty. Betty sits on the edge of her bed, stewing. Then she hears a "Psst..." She sees that the small DESK LAMP is trying to get her attention. It hops onto her bed and crawls under the blanket. It clicks on and we see a SOFT GLOW. Betty smiles and follows him.

## UNDER THE COVERS

They both study the letter, speaking softly.

## BETTY

Thanks. You read it.

## LAMP

Really?

(she nods, he reads)

Dear Betty, I might as well say I miss you, right up front. I also miss you to the side and out back.

(Betty snickers)

As I write to you --

## DISSOLVE TO:

## EXT. MULE HEAD - ARKANSAS - RAINY DAY

We hear BENNY'S VOICE as he writes. He is huddled pitifully against the wind and rain under the awning of a run down building. On the wall, a small sign reads: Benny Boop and Co. And over this sign another which reads: CANCELED

## BENNY(V.O.)

-- I am sitting under the dazzling marquee of the Main Street house. This sign is blinding, and they made my name much too big. You know how modest I am -- I complained to the manager immediately. Actually, I feel that I've conquered every challenge Vaudeville has to offer, and am heading out to take over Hollywoodland!

(MORE)

BENNY (V.O. CONT.)

Panyk Pictures is offering more and more lucrative contracts by the minute. Hey, if they're so determined to make me a big, rich, hot-shot movie star, who am I to say no?

He shivers, blows on his hands and continues.

BENNY(V.O.)

Glad to hear how well you and Lady Leona hit it off. When you meet the right guy --

DISSOLVE TO:

UNDER THE COVERS, the lamp continues to read.

LAMP

-- and move into your estate,  
I'll be happy to do your  
gardening as I am one of the  
best at spreading fertilizer.  
Love, dad. P.S. -- You see this  
heart? It's yours. Just gave  
it to you.

Betty and the lamp look at each other, sharing a smile. The lamp CLICKS OFF and the screen goes BLACK.

DISSOLVE TO:

THE WALL CLOCK reads: 10:00 pm

FAITH IS ASLEEP

EXT. DORM WINDOW - NIGHT

Betty crawls out, wraps those great legs around a drain pipe and slides down. She's wearing the garter again.

BETTY

Escape by Ten, in Heaven by  
Eleven...

EXT. CITY STREET - NIGHT

Betty strolls through a group of clubs with BUZZING neon signs. A neon man who forever tips his hat in greeting watches Betty pass.

NEON MAN

Good evening, Miss Boop.

BETTY

Hi - ya, Buzzy.

A YELLOW CAB drives past. His headlights spill across Betty. His hood flies off and his radiator shoots steam.

BETTY

Cool off, Checkers.

EXT. STREET CORNER - NIGHT

BRANFORD, a BLACK SAX PLAYER performs alone on the sidewalk, his hat laid out for contributions. BETTY'S SHADOW moves sexily across the cement in front of him. He smiles.

BRANFORD

Look out, it's that woman of culture.

Betty rounds the corner, spoofing the book balancing exercise.

BETTY

What do you think, Branford? Am I moving with grace?

BRANFORD

Lady, you've got the grace.  
What you don't have is mercy.

(he fans himself with  
his hat)

You singing at the Blue Note again?

He indicates the BLUE NOTE CLUB across the street.

BETTY

Gotta do something to keep from going batty...

Suddenly, SMASH!!! A guy sails right through the wall of the Blue Note and rockets toward them.

GUY

YAAAAAAAAAAAAAAA!!!

WHACK!!! He hits the light pole which bends around his head. He bursts into uncontrollable LAUGHTER.

BETTY

Gee, something sure hit him funny.

Another guy SMASHES through a window! Three more through the roof! At the door of the club, a silhouette appears.

SILHOUETTED MAN

Okay, so who else wants to laugh at me? Huh? Who else?!

He steps into the light. He's a CLOWN. Complete with white face, red nose, ruffled collar and big shoes. KOKO by name. His boyish voice makes him seem likable and harmless even as he quivers with rage. He looks down at one of his victims.

KOKO  
You laughing? Huh?

The guy stifles a snicker. Koko whirls on someone else.

KOKO  
You?



He whirls again, stepping on a loose board which flies up and WHACKS him in the face. His nose HONKS. The crowd bursts into fresh rounds of LAUGHTER. Koko is livid. Steam begins to squirt from his ears. Then a BIG JET OF STEAM shoots right out the top of his head with the accompanying sound of an OCEAN LINER HORN.

A POLICE CAR SKIDS to a stop. TWO COPS jump out and take refuge behind it. Betty watches them, amused.

BETTY  
Careful boys. He might be packin' a pie.

The cops scowl, then return to business.

COP 2  
(to Cop 1)  
Did you get clown control at the academy?

He nods and produces a banana.

COP 1  
Bait...

KOKO is winding up to slug someone when he sees a BANANA PEEL land on the far side of the street. He is instantly captivated. He looks off and begins to WHISTLE casually, strolling along in the general direction of the peel. Finally his foot lands squarely on it. He flies up into the air, turns a triple flip and belly flops onto the ground, sounding like a CALLIOPE getting hit by a truck.

COP 1  
GET HIM!!!

The cops jump Koko and wrestle him in a silly symphony of HONKS, WHISTLES, and BUZZES. Betty dives into the frey, pulling Koko free. The cops are livid.

COP 2  
You are beggin' for trouble,  
doll baby!

BETTY  
Tranquilize, blue boy. What if I told you that the fighter, here, is with me? And that I take full responsibility for his actions?

INT. PADDY WAGON - A MOMENT LATER

Betty is HANDCUFFED to Koko. They stare at one another as the wagon bounces along. Residual steam drifts from Koko's ears. Betty extends her free hand.

BETTY  
The name's Boop. Betty Boop.

Koko sullenly shakes her hand.

KOKO  
Koko...  
(with true shame)  
Koko the clown...

Betty struggles to keep a straight face.

KOKO  
You laughing at me?

BETTY  
Oh, a real lady never laughs,  
she just gets amused.

He studies her. They ride in silence again. Slowly she reaches over and pinches his nose, which SQUAWKS like a sick goose. She bursts out LAUGHING. Koko is appalled. Betty calms herself.

BETTY  
(flatly)  
So I'm not a lady.

Koko turns away. A moment later there is a soft HONKING. Betty sees that he's on the verge of SOBBING.

BETTY

Oh, I didn't mean anything by it. Here.

She offers him a hanky. He reluctantly takes it.

KOKO

Go ahead. Laugh. I'm a joke...

BETTY

There's nothing wrong with a good joke.

KOKO

-- now and then. You forgot that part.

He blows his nose with the resonance of a TRUMPET. His head inflates to three times normal size. It gradually deflates during --

KOKO

Seriously. Nobody ever takes me seriously...

#### SONG HERE

Koko sings the blues. In the song he expresses his frustration over his Jekyll/Hyde dilemma. He was born a clown, and because of his fun-loving genetics, he falls for every gag in the book. If there's a pie within a mile, he's sure to find it and launch it into someone's kisser. But as soon as he gives in, he feels guilty, because he wants to be taken seriously. He's his own worst enemy -- his comedy is a tragedy. He is able to change the shape of his body, magically sprouting instruments as he plays. DURING THE SONG, THEY ARRIVE AT --

#### INT. JAIL HOUSE - NIGHT

Betty and Koko are locked in adjoining cells. When the SONG ENDS, Betty chooses her words carefully.

BETTY

Well, golly, you've got a... serious problem.

Koko looks hopeful for the first time.

KOKO

Really? You think it's serious?

BETTY  
Very serious.

Koko is pleased.

ANGLE ON BETTY as she snuggles into her cot.

KOKO (O.S.)  
(proudly)  
...a serious problem.

She closes her eyes and grins.

FADE TO BLACK

LADY LEONA glares through the bars. IT IS THE NEXT MORNING.

LADY LEONA  
You have a serious problem,  
young lady.

Betty listens with concern. A guard opens her cell.

LADY LEONA  
As of this moment, you are no  
longer a student of mine.

BETTY  
But you've gotta keep me! Pop  
has his heart set on my getting  
cultured.

LADY LEONA  
One can't turn a mongrel into a  
show dog, nor you into a lady.

BETTY  
(bristling)  
Yeah? And you know what you  
are? You're...  
(softens)  
Well... You're right... You're  
something special that I could  
never be.

Leona regards her a little less harshly.

BETTY  
(admiring)  
If anyone is a lady show dog,  
it's you.

Leona wonders whether to be complimented or not.

BETTY

And if you'll take me back, I'll  
be on my best behavior.  
Promise.

LADY LEONA

Then understand this. One more  
demerit -- one more annoyance of  
any kind and you are out.

BETTY

Gee, thanks.

(to Koko's cell)  
So long, Koko. Good luck.

She is puzzled to see that his cell is empty. Then Betty notices that Leona SQUEAKS as she walks. Beneath her long overcoat are an extra pair of feet -- wearing long clown shoes!

CLOSE ON A PIE

A shimmering custard cream pie. We PULL BACK to reveal a whole row of pies. We are --

INT. KITCHEN - LADY LEONA'S INSTITUTE OF WOMANLY CHARMES - DAY

The girls, dressed in uniforms and matching aprons, stand at attention. Betty is glancing nervously about, looking for Koko.

LADY LEONA

Betty, show us proper form for  
breaking an egg.

Without looking, Betty quickly breaks the egg and lets the contents drop.

LADY LEONA

Girls, where did she go wrong?

FAITH

She dropped the egg on your  
shoe.

LADY LEONA

Precisely.

BETTY

Oh, I'm sorry! I'm such a  
clown! A klutz, I mean --

She darts to clean the shoe, but stops abruptly, half-mast.  
A CLOWN HAT is rising beyond the row of pies.

LADY LEONA

Well?

BETTY

...do you like custard?

SPLAT!!!! The pie lodges on the back of Lady Leona's head. Her face goes pale with shock. She turns. SLAP!!! Another pie lands flat in her face.



KOKO

Pie fiiiiight!

All hell breaks loose. Koko throws. Some girls run. Others arm themselves with custard creme missiles. Betty chases Koko, trying to get him under control.

LADY LEONA YELLS into a phone.

LADY LEONA

HEEEEEEEEEEELP!

Her voice becomes a SIREN.

EXT. CAPERSTOWN - STREET - DAY

Cop cars SKID dangerously through an intersection, SIRENS SCREAMING.

INT. LADY LEONA'S INSTITUTE - DAY

A GROUP OF COPS hustles along, some splitting off into doorways and stairwells.

INT. SHOWER ROOM - DAY

Lady Leona follows a cop into the room. There is steam coming from a shower stall. Betty's clothes are hanging on a wall hook.

COP 3

(smiling)

If I were him, this is the first  
place I'd go.

Lady Leona regards him coolly. He loses his smile. Leona pulls the shower curtain back just a crack. Betty spies the cop and does the shy routine.

BETTY  
Officer! You could arrest you  
for lookin' at me like that!

LADY LEONA  
He's looking for the other  
lunatic from our baking class.

COP 3  
The clown.

BETTY  
Oh, I wouldn't call him that.

COP 3  
Why? Do you know something  
about him?

LADY LEONA  
A relative, perhaps?

ANGLE ON THE TOP OF THE SHOWER CURTAIN

Koko's eyes peer out at the cop. Koko has stretched himself thin, and is grasping the rod, masquerading as the shower curtain.

BETTY  
(pointed)  
I feel a cold draft in this  
room. If I see him, I'll let  
you know.

She draws the curtain.

LADY LEONA  
Miss Boop! Please say this is  
not yours...

Betty peeks out again. Leona holds her garter.

BETTY  
Listen, I'd let you wear it, but  
-- no offense -- you might  
kinda stretch it out.

LADY LEONA  
It's gone and you're gone.

Leona flings it out a window.

BETTY  
My garter!!!

Betty grabs a towel and bolts out of the room.

INT. LOBBY - THAT MOMENT

A dog approaches the receptionist's desk. He wears clothes, walks on two legs and speaks in an amusingly caustic monotone drawl. His name is Bimbo.

BIMBO

You got a babe here by the name  
of Boop?

RECEPTIONIST

We haven't any "babes" here,  
sir.

BIMBO

Apparently not...

RECEPTIONIST

This is a school for women.

BIMBO

Oh, I get it, we're gonna play  
word games. Is she here or not?

RECEPTIONIST

May I ask who's calling?

BIMBO

Okay, ask.

RECEPTIONIST

Who are you?

BIMBO

Bimbo.

RECEPTIONIST

Calling me names will accomplish  
nothing!

BIMBO

No, that's the name. It's  
Bimbo..... bimbo.

Suddenly, Betty, wearing her towel, races through, bowling  
Bimbo head over heels. He gets up and is promptly flattened  
by the speeding Koko.



KOKO

Betty! Wait for me!

Bimbo looks up the stairs to see a STAMPEDE OF COPS.

EXT. CAPERSTOWN STREET - DAY

THE GARTER lays on the sidewalk. Betty is about to pick it up when a kid speeds by on a bike. The wheels fling the garter into the air. It lands on the antenna of a passing ambulance. Betty bolts off after it. We STAY ON HER TOWEL which drops to the ground.

KOKO SHRIEKS with embarrassment and covers his eyes as he runs.

THE COPS BLOW THEIR WHISTLES with extra vigor.

Outside a small cafe, BETTY'S SHADOW sails along the wall past amazed diners who proceed to eat their plates.

BETTY chases the ambulance. Since there is a car between us and her, we only see her head. The car drops back, but just when we think we're going to get a peek at Betty, two workmen pass with a LONG PLANK. We only see her head and her legs. Just as the plank ends, a NEWSPAPER blows around her body. It's the classic Betty Boop tease -- imply without seeing anything.

Bimbo runs up along side of Betty, who is dressed only in the morning news.

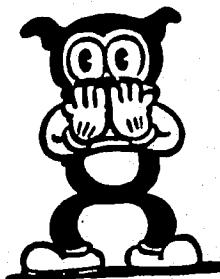
BETTY

Hey dog! You see that garter?  
Fetch!



BIMBO

I think I'd rather roll over and beg...



BETTY

Well, what're you looking at?

BIMBO

You should know. It's all over the front page...

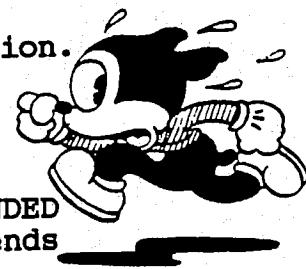
He ZIPS off after the garter. Betty looks down.

BETTY

Oops...

She races into a dress shop.

BIMBO, clinging to the garter, is bounced roughly along the ground. The ambulance takes a hard left, throwing him against a FIRE TRUCK which is going the opposite direction. He is stretched between the autos and LAUNCHED into -



INT. BOXING ARENA - DAY

He lands between two huge, sweaty BOXERS. He gets POUNDED with jabs, lefts and rights. A well placed uppercut sends him through the roof and into --

EXT. SKY - DAY

Bimbo tumbles through the clouds, still grasping the garter - - which hooks onto the landing gear of AN AIRPLANE. The plane veers out of town and dives toward a CORN FIELD. It releases a VAPOR CLOUD, then drags him through the field. Finally, the garter snaps free and he falls into the dirt.

EXT. DIRT ROAD - DAY

Betty runs up the road, wearing a red mini dress.

BETTY  
Doggie? Doggie?

Bimbo steps into view. He's bruised and dirty and has several ears of corn stuck in his mouth.

BETTY  
Did you get it?

He shows the garter.

BETTY  
Good boy!

Koko lumbers across the field and stops beside Betty, WHEEZING with exhaustion. (Bimbo, corn in mouth, doesn't move until noted.) Betty carefully slides the garter onto her shapely leg.

BETTY  
It was my mom's. She was a dancer. Babbette Boop, the Can-Can-Do Girl. The first, last and best of her kind was what pop always said. It's all I got...

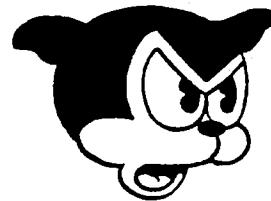
Koko's eyes well up with tears.

KOKO  
That's so sad...

BETTY  
(to Bimbo)  
And you retrieved it! You're  
such a good boy!  
(noticing corn)  
Oops...

She pops the ears of corn from his mouth. It's like pulling  
the cap from a hydrant. (He moves...)

BIMBO  
Good boy -- bad boy -- I'm sick  
of hearing it. I obey one  
"fetch" and I almost get killed!  
Well no more "fetch" or "beg" or  
"sit" for this dog. No sir, let  
some other mammal take over the  
"Man's best friend" franchise,  
that's what I say. Tell some  
fat cow to roll over why don't  
ya!



During this, the SCORE has been building. Koko and Betty  
SNAP their fingers to the beat.

BIMBO  
What are you guys doing?

The MUSIC abruptly stops.

BETTY  
Well... we thought you were  
fixing to sing.

BIMBO  
Sing?

KOKO  
Yeah, you know -- sing about  
your troubles.

BIMBO  
Stupid idea. I ain't singing  
for nobody. I tried that once.  
Worked for Benny Boop for a  
while.

BETTY  
Hey, Benny is my pop! How's he  
doing?

BIMBO

Lousy. The act went belly up as soon as you left. He figured replace a cute kid --

(indicating her)

-- with a cute dog.

(indicating himself)

So I did the show for a crowd of sailors. Sang a cute little song, gave a cute little wink -- they threw some cute little furniture.

BETTY

But he wrote me all these letters -- you know -- "business booming" -- "things are tops with pops."

BIMBO

Well, "pops" lied, sweetie.

BETTY

Gosh... I never should have left him alone...

BIMBO

End of April, he dumped the show and split. I figured you'd know where he was. You're all he ever talked about.

BETTY

Panyk...

BIMBO

I'd be concerned at least.

BETTY

No -- Panyk Pictures. Pop said they offered him a job in Hollywoodland. I'm going out there to find him.

BIMBO

So let's go. But you've got to promise never to say "fetch".

BETTY

It's a deal. Shake?

Bimbo almost does, but stops short.

BIMBO

(suspicious)

Shake? Next thing you know,  
you'll be asking me to jump  
through a hoop...

Betty laughs. They start off. Then Betty looks back at Koko, who is standing alone.

BETTY

Well? Aren't you coming?

His face lights up with joy and he races to catch up.

BIMBO

Who's the clown?

KOKO SLUGS HIM. HE DROPS, OUT COLD.

EXT. TRAIN - DAY

Betty, Bimbo and Koko ride atop a moving freight car. Bimbo rubs his bruised eye.

KOKO

Sorry. I'm a little sensitive  
about the word "clown."



BIMBO

Oh, well. If we find Benny,  
it's worth it.

BETTY

You really care for him, don't  
you?

BIMBO

I care for the fifty bucks he  
owes me. Why do you think I'm  
looking for him?

KOKO

Well, that's a bit petty.

POW!!! BIMBO PUNCHES HIM.

KOKO

Ouch!

BIMBO

Sorry. I'm a little sensitive  
about the word "petty."

MUSIC SMASHES IN AS THE TRAIN CRESTS A HILL, REVEALING --

EXT. HOLLYWOODLAND SIGN - SUNRISE

VARIOUS SHOTS - AROUND TOWN

This Hollywoodland is an extremely caricatured fantasy of Hollywood's golden era. The numerous movie palaces are fantastically oversized, with giant glittering marquees. MUSIC has motored our magical tour which finally settles at--

EXT. THE BEIGE FEDORA CAFE - DAY

They're seated at a small sidewalk table. Koko reads the "help wanteds" in the paper. Betty gets up to leave.

BETTY

Okay, fellas, jobs and a place  
to flop. I'll look for pop.

She walks away as only she can. Bimbo admires.



BIMBO

I'm never sorry to see her go...

KOKO

(scanning paper)

Hmm... serpent handler --  
servant -- surgeon --

BIMBO

That's perfect for you.

KOKO

Surgeon?

(likes it)

Gee, you really think so?

BIMBO

You're always leaving people in  
stitches...

EXT. PANYK PICTURES - DAY

Betty is at the guard shack in front of the mammoth movie studio. The GUARD is asleep. Betty sees that the gate is open with a GREEN LIGHT ON and the ARM UP. She shrugs and begins to enter.

GATE

State your business.

Betty is startled. The gate has sprouted a stern face.

BETTY

My father works for Mr. Panyk.

GATE

Poor fellow. You got a pass?

BETTY

No. Who would I see about it?

GATE

The receptionist in building  
"C".

BETTY

Thanky, thanky...

She starts to walk, but the gate flashes a RED LIGHT and roughly LOWERS HIS ARM.

GATE

Hey-hey-hey, where do you think  
you're going?

BETTY

To building "C".

GATE

Do you have a pass to building  
"C"?

BETTY

No, that's why I want to see the  
receptionist in building "C".

GATE

But you can't go into building  
"C" unless you've got a pass for  
building "C".

BETTY

But she's got the pass!

GATE

That's why she's in there and  
you're out here.

The Gate swings his arm over and SMACKS the GUARD on the back of the head. He wakes up and bolts over to take control.

INT. MR. PANYK'S OFFICE - THAT MOMENT

MR. PANYK paces agitatedly around his palatial office. His personal assistant, JEFF is taking notes.

PANYK

We need a tart with heart!  
A bombshell with dust belt  
appeal! An actress who can send  
every man's hormones crashing to  
the stratosphere!

(aside)

While not intimidating their  
wives of course...

JEFF

Of course, Mr. Panyk, and  
someone who's willing to submit  
to your outrageous demands.

PANYK

Naturally! But where will I  
find such an actress?! Where!?

There is a sudden O.S. commotion and the office DOOR BANGS OPEN. Panyk dives, taking refuge behind Jeff. Betty and the guard wrestle in the doorway.

BETTY

(to Jeff)

Are you in charge here?

He shakes his head "no".

JEFF

I'm Jeff...

He points down. Panyk is peering from behind Jeff's legs.

BETTY

You?!

Panyk quickly jumps up and adopts his usual air.

PANYK

Why not me? Who else? Are  
people talking?!

BETTY

Do you know Benny Boop?

PANYK

Do I, Jeff? Why? Who else  
knows him?

GUARD

Sorry, Mr. Panyk. She pushed past me, and --

PANYK

Well, no one interrupts a Panyk meeting! She's fired!

GUARD

She doesn't work for us, sir.

PANYK

Then find out where she works and get her fired from there!

EXT. GUARD SHACK - A MOMENT LATER

The guard ushers her roughly onto the sidewalk.

GUARD

You'll never lay foot inside Panyk Pictures again!

BETTY

(swoons)

Kiss me before I go. I really go for men who can handle women half their size.

The gate SMACKS the Guard on the back of the head, knocking his hat off.

EXT. HOSPITAL - DAY

An angry mob pours from the hospital, chasing Koko, who is wearing a SURGICAL GOWN AND CARRYING A CARPENTER'S SAW.

KOKO

I never said I'd actually operated before.

VARIOUS

Call the police! Somebody stop that clown!

Koko's legs become SPRINGS and he bounces over a high, ivy covered wall. He lands in --

EXT. POLO FIELD - DAY

Koko SPLATS onto the ground, his nose lying very close to a ball. There is a sudden flurry of HORSE'S LEGS AND POLO MALLETS. The ball gets WHACKED away. Then another ball.

The second ball looks familiar to Koko. Suddenly, he realizes that his nose is missing. He races off after it.

EXT. POLO LOUNGE - DAY

Koko's nose rolls to a stop under a "HELP DESIRED" sign. Koko retrieves his nose and reads the sign.

INT. POLO LOUNGE - RESTAURANT - DAY

Koko, dressed in formal waiter attire (but with clown shoes, face and hat), strides proudly along. On one hand, he balances a tray with many plates of steaming food.

A woman swings her legs out to exit a booth. Koko trips over her and all the plates fly off of the tray.

He leaps up wildly, juggling the dishes, cups, saucers, bottles, etc., in a big circle above him. His shoes HONK as he plods across the restaurant. The distinguished patrons stare.

He finds his table and rockets each person's food down in front of them like he's dealing cards. Miraculously, he doesn't spill a thing. He SQUEAKS his nose and bows.

JOHNNY, who is seated with his stately mother, portly father, and beautiful fiancée, bursts into APPLAUSE. No one joins him.

JOHNNY

Holy mackerel! That was amazing! Whoa! Yeah!

CHASTITY, the knock-out fiancée regards Johnny coolly.

CHASTITY

We are not at a cock fight,  
Jonathan.

(to Koko)  
I am not amused.

KOKO

(pleased)  
You're not? Even after all  
that?

CHASTITY

Not in the least.

KOKO

Seriously, you don't think I'm funny at all?

CHASTITY

Am I laughing?

KOKO

(amazed)

No... You're not...

He has fallen hopelessly in love. His eyes become hearts - his buttons become hearts - little hearts float through the air toward Chastity. She swats the hearts away as though battling a swarm of mosquitoes.

Johnny enjoys seeing Chastity put through this. His parent's, REGINALD, and CONSTANCE are appalled.

KOKO  
And now, for you, zee duck  
flambé.

He lights the duck -- and the table. The entire group leans back from the heat. Panicking, Koko pulls off one of his long shoes and beats the flames. He moves food out of the way, ACCIDENTALLY SETTING A BOTTLE OF CHAMPAGNE ON A WARMER. The duck is no longer burning -- just smoking.

KOKO  
Ice water? Anyone?

CHASTITY  
This is outrageous! Honestly --

JOHNNY  
Settle down, Chastity. The fire's out.

KOKO  
Ah... Chastity. A woman of virtue.

Koko grabs the warm bottle of champagne. He presents it around the table for approval.

KOKO  
Champagne?

POW!!! The cork rockets straight into Chastity's kisser. She flies across the room and lands on her back, feet up.

Everyone is horrified except for Johnny, who LAUGHS uproariously. Koko rushes to her aid, ripping her dress and knocking over a table.



CHASTITY  
Who is responsible for hiring  
this -- this -- CLOWN?!

KOKO  
Clown in what sense, darling?

CHASTITY  
Darling?

She SMASHES a wine bottle over his head. His eyes spin and his legs wobble.

KOKO  
Oops... Let me get you a fresh  
bottle... A dry Cabernet that  
packs a real punch...

He inadvertently steps onto the hem of a tall curtain which RIPS down and covers him. Blindly, he CRASHES through a large stained glass window, topples into a fountain and is launched out of sight by the water spout.

Johnny wipes tears of laughter from his eyes as Chastity rejoins the table.

CHASTITY  
Jonathan, it hardly seems  
fitting to laugh at your own  
fiancée's humiliation.

REGINALD  
Indeed.

CONSTANCE  
What a ghastly man that was.

JOHNNY  
He was entertaining, at least.

CHASTITY  
Which brings me back to our  
discussion, if I can manage my  
thoughts.

JOHNNY  
Right, the entertainment. I  
talked to Lamour and she thinks  
she can get Hope and Crosby for  
the party. The three of them!  
It'll be terrific!

He gets to his feet and begins to tap dance. Chastity tries to hide her face.

JOHNNY

They do a routine from "Road to Saskatchewan" that's -- bam -- bam -- boom -- a real knockout.

(smiles and sits)

She's calling me tomorrow.

CHASTITY

You've always had a weakness for the famous rabble. And eating with the servants for that matter. But this is a proper social event.

CONSTANCE

It's your engagement party, dear.

REGINALD

Not some bachelor party.

Johnny knows he's beaten.

CHASTITY

Your parents are right. The gardener will not be invited, nor will anyone associated with movies. I've arranged for a string quartet. The Thorenberg string --

Johnny drinks his tea.

CHASTITY

Ah, ah...

(correcting him)

Like so.

She demonstrates lifting the cup and saucer. Johnny gets to his feet.

JOHNNY

(pleasantly)

You know, it's curious, the turmoil -- the clown and all that ghastly business -- has taken my appetite right away. I'm sure you can finish the plans without me, if you'll excuse me...

INT. LIMOUSINE - DAY

Johnny is sitting up front with the uniformed driver.

JOHNNY

Damn, I'm hungry...

He rips his jacket and tie off like they're shackles.  
HUMPHREY, the driver, smiles reservedly.

HUMPHREY

The greasy spoon, sir?

JOHNNY

Bingo.

EXT. MUSH'S GREASY SPOON - DAY

It's a restaurant literally built in the shape of a greasy spoon. The limo pulls up.

INT. MUSH'S GREASY SPOON - DAY

Betty happily talks to MUSH, the large manager of the restaurant.

BETTY

Thanks, Mush, I really need the job. Now I do...

MUSH

Everything.

BETTY

And you do...

MUSH

Reading.

He sits down with a dime store detective novel.

BETTY

Sounds like a plan, Mush...

Johnny walks in. Betty rushes over. They smile pleasantly.

BETTY

Get your fill from the greasy grill -- welcome to Mush's.  
May I seat you, sir?

JOHNNY

No sir.

BETTY

Then why'd you come in?

JOHNNY

No, I meant you don't need to  
call me sir...

BETTY

(smiles)

Oh. Ixnay on the irsay.  
(indicates a table)  
This okay?

JOHNNY

Better.

BETTY

You want a better one, you pick  
it out.

JOHNNY

No, I meant -- it's better than  
okay...

BETTY

(giggles)

Oh, oh. So sit down already.

JOHNNY

Alright, alright.

He does. She hands him the menu and strolls away. Johnny  
smiles after her, then looks down at the menu.

BETTY

May I take your order?

Johnny looks up and is surprised to see Betty, now wearing an  
apron and a pill box hat and holding a pad.

JOHNNY

You're both...

BETTY

I get around. Shoot.

JOHNNY

(in one breath)

Steak, medium rare, three eggs,  
toast, butter, jelly, double  
root beer shake and a mile high  
stack of pancakes!

BETTY  
How do you like 'em?

JOHNNY  
Pancakes? I like 'em flat.

BETTY  
No, the eggs.

JOHNNY  
Well, what type do you think I am? Scrambled, hard boiled or over easy?

She gives him a cocked smile.

BETTY  
Definitely deviled.

She SHOOTS across into the kitchen. There is a symphony of ODD SOUNDS, and she SHOOTS back out. She sets several plates before him, piled high with steaming, Technicolor, mouth-watering food. Johnny adopts a look of concern.

BETTY  
Well...?

JOHNNY  
Hmm... I need to speak to the chef, please.

Betty rips off her apron, chuck's on a chef's hat and glares.

BETTY  
Something wrong with the grub, bub?

Johnny LAUGHS.

JOHNNY  
I had a hunch it'd be you. I think I like you as much as the waitress.

BETTY  
Wise guy...

Johnny hungrily digs in.

DISSOLVE TO:

EMPTY PLATES as Johnny wipes them clean with a piece of bread. Betty slaps down the check.

BETTY

Damages.

JOHNNY

Man, this is so much better than  
those puny little sauce drenched  
morsels of imported French --

He stops short, realizing that he doesn't feel his wallet.  
He continues to check.

BETTY

Don't tell me.

JOHNNY

You know what?

BETTY

You forgot your wallet...

JOHNNY

I forgot my wallet. At the polo  
lounge.

BETTY

Oh, the polo lounge...

JOHNNY

Or the limo.

BETTY

Or the yacht...

JOHNNY

Well, no, I wasn't on the --  
wait a minute! You think I'm  
fooling you?

BETTY

If you think you're fooling me,  
you're a pretty dim bulb. What  
you are doing is stiffing me,  
and nobody stiffs me.

She grabs him by the ear and pulls him toward the kitchen.

BETTY

I've got a few hundred dirty  
dishes in there --

JOHNNY

Now just hold on!

Johnny forcefully pulls free. He glances toward the window. He can see the Limo waiting at the curb.

JOHNNY  
You want to ride in the limo?  
Will that prove it to you?

Betty softens.

BETTY  
Look, I'm on hard times too.  
Tell you what. You help with  
the dishes, I'll split my pay,  
and you can owe me outta that.  
Huh?

JOHNNY  
You'd split your wages? With  
me?

BETTY  
You're alright, except for the  
stiffing part.

Johnny glances toward the window once more, then studies Betty. He smiles, leans toward her and offers his ear.

JOHNNY  
Lead on...

INT. KITCHEN - A MOMENT LATER

SONG HERE

Betty cooks and Johnny cleans. Betty hums and Johnny joins in, inventing infectious rhythms with the CLANKS of the plates and spoons. They break into a duet and all the kitchen utensils come to life, adding their TOOTS, WHISTLES, PLUNKS AND BOOMS. The SONG CONTINUES, spilling out to the --

DINING AREA

People hear them and pour in off the street to add their voices to the mix. Johnny and Betty dance, jumping from one table to the next. Lamps come alive and shine their light on the whirling couple. It's a rowdy party atmosphere. As the SONG ENDS --

JOHNNY  
Boy can you dance! Have you  
ever seen "Road to  
Saskatchewan"?

BETTY  
 (demonstrating)  
 -- where they do the -- bam --  
 bam -- boom -- knockout step?

JOHNNY  
 Amazing! Yes, yes --

MUSH  
 Betty! Look at all these new  
 customers! Go! Do! Cook!

BETTY  
 Sure thing, Mush.

She darts off. Johnny watches her go. HE SMILES. THEN HIS  
 SMILE FADES AND WE --

CUT TO:

CHASTITY WAVING

She sits in an outdoor cafe at --

EXT. GOLF COURSE - DAY

Johnny waves back to her nervously from the green. He is  
 playing golf with his portly father, Reginald. Reginald  
 lines up a shot.

JOHNNY  
 Father?

REGINALD  
 Hmm...?

JOHNNY  
 I think I'm in love.

REGINALD  
 Chastity's family is in the top  
 two percentile of the fortune  
 five hundred. You should be in  
 love.

JOHNNY  
 No. I mean -- I'm in love with  
 someone else.

REGINALD  
 WHAT!!!!?



Reginald swings wildly, missing the ball, but BEANING A CADDIE who keels over into a pond.

REGINALD

Who is she?!

JOHNNY

I don't know...

REGINALD

Well... Where does she live??!

JOHNNY

I don't know...

REGINALD

Does she love you?!

JOHNNY

I don't know...

Reginald calms himself.

REGINALD

Somehow, this relationship seems  
a little tentative.

He lines up another shot.

REGINALD

of course, you're still going to  
marry Chastity.

JOHNNY

I don't know...

REGINALD

WHAT?!!!

WHACK!!!! He hits the ball badly. It beans the caddie and sends him flying headlong into the pond again.

The ball SPLASHES INTO CHASTITY'S drink. She is drenched.

CHASTITY

That idiot!

As she wipes herself dry, her sister CHARITY smiles wryly.

CHARITY

Be glad you're marrying the  
younger one.

CHASTITY

Johnny's an imbecile, just like  
his father.

CHARITY

So don't marry him.

CHASTITY

Charity, you may be my sister,  
but you're not the brightest  
thing on two legs. Without the  
Davenport fortune, our estate  
will collapse from debt. You do  
like the airplane -- and the  
winter home on Bali --

CHARITY

-- and the chapeau in  
Switzerland.

CHASTITY

Chateau. We don't own a hat in  
Switzerland. Anyway, Jonathan  
is rich and not bad to look at.  
What else could you want.

EXT. HOLLYWOODLAND - TWILIGHT

From a high vantage point, we see a breathtaking fantasy  
panorama of BRIGHTLY LIT MOVIE MARQUEES and SPARKLING  
HOLLYWOODLAND HILLS.

BIMBO(O.S.)

What else could you want? Top  
floor of the Roosevelt. Great  
view -- easy access --

PULL BACK TO REVEAL that we are --

EXT. ROOSEVELT HOTEL - ROOFTOP

Betty, Bimbo and Koko are dwarfed beneath the big, glowing  
hotel sign.

KOKO

Easy access by fire escape!  
Where do we sleep?!

Bimbo points to a small shack.

BETTY

It's cute.

She bends down and goes inside.

KOKO

When you said we were staying at  
the Roosevelt, I thought -- but  
this -- it's a dog house!

BIMBO

(making fist)

Choose your words carefully,  
rubber nose...

Betty exits the shack, wearing a bandanna around her head and carrying a small broom.

BETTY

We can fix it up. It's kinda  
homely.

KOKO

But it's so small.

BIMBO

You're a clown ain't ya? You're  
used to those little cars ain't  
ya?

As Betty sweeps --

BETTY

I think I'm in love...

The guys are startled. Koko looks to Bimbo and points his way -- is it you? Bimbo shakes his head "no". Koko studies Betty.

KOKO

Well... I'm flattered, but I  
met this girl today and I love  
her, in fact I think I'm going  
to marry her, so...

BETTY

(laughing)

No-no-no... Not you, bone head!

Koko is embarrassed and relieved.

KOKO

Okay, okay, so -- who is he?

BETTY

I don't know...



KOKO  
Where does he live?

BETTY  
I don't know...

BIMBO  
Well this should simplify the whole commitment issue. Is he worth anything in the wallet department?

BETTY  
He couldn't even afford lunch.

BIMBO  
Then as soon as you find out who he is and where he lives -- dump him.

INT. MUSH'S GREASY SPOON - TWILIGHT

Johnny addresses Mush, who won't look up from his reading.

JOHNNY  
What do you mean, she was a temp?

MUSH  
Temp -- temporary -- lasting for a limited time -- look it up.

Frustrated, Johnny bolts out.

EXT. HOLLYWOODLAND BOULEVARD - TWILIGHT

In the back of the cruising limousine, Johnny leans out of a window. Humphrey, the driver, looks in his rear view mirror.

JOHNNY  
Humphrey, you look out that side.

HUMPHREY  
I am, sir.

JOHNNY  
Stick your head out the window for Pete's sake!

He does. The wind blows his hair back.

HUMPHREY

I feel like a canine, sir.  
Shouldn't I be barking out her  
name?

JOHNNY

I don't know her name!

HUMPHREY

A question if I may, sir? With  
you looking out that side, and  
me looking out this side, who's  
watching the road?

CRASH!!! They pile into a pack of cars at an intersection.  
Johnny goes flying out of the window and tumbles to a stop in  
a big dumpster in an alley. He is dazed for a moment. As he  
comes to, his blurred vision focuses on a HEAVENLY PAIR OF  
LEGS on the fire escape above him.

JOHNNY

That's her!

EXT. ROOSEVELT HOTEL - ROOFTOP - THAT MOMENT

Betty tosses a box of trash into the dumpster below.

JOHNNY

Hello!

Betty looks down just in time to see the box crown him good.  
WHACK! She is horrified. Johnny picks himself up and dusts  
off his clothes.

JOHNNY

(good natured)

Nice to see you too.

BETTY

Sorry...

Excitedly, he races up fire escape to where Betty now sits,  
cradled in the glowing red "O" of the rooftop sign. Bimbo,  
wearing an apron, and stirring a can of beans over an open  
fire, keeps an eye on them. Koko is in the shack.

BETTY

Gee, I hope you can still  
remember your name after the  
knock on the block. Mine's  
Betty.

JOHNNY

Jonathan Davenport -- well  
really, just Johnny.

BETTY

What are you doing here, just  
Johnny?

JOHNNY

Oh, right. Well...  
(brightens)  
I wanted to pay you. I never  
paid you for lunch.

BETTY

You owe the restaurant, not me.

JOHNNY

Uh huh... Oh -- tip! I wanted  
to give you a tip!

BIMBO

Here's a tip. Run for your life.

Betty SHUSHES him. Bimbo stirs the beans. Johnny feels for  
his wallet.

JOHNNY

(to himself)

Darn it... the wallet must've  
fallen out when we crashed --

BETTY

Johnny, I wouldn't take money  
from a guy who's down on his  
luck.

Johnny notices that she's looking at his torn and dirty  
clothes.

JOHNNY

No, no, you've got it all wrong.  
I've got lots of money.

BETTY

(amused)

And there's probably another  
limo waiting for you, too.

JOHNNY

Well, yes, there is as a matter of fact. But it's kind of dented up right now. Anyway, what about you? What are you doing here?

BETTY

Looking for my dad, Benny Boop.

JOHNNY

Vaudeville! You mean you're that Betty?

BETTY

Sure am. You've heard of him?

JOHNNY

I love Vaudeville -- movies -- I love entertainment. Course I've heard of him. And you. You don't know where he is?

BETTY

He did a bit in a picture. So he's gotta be in town.

JOHNNY

Then I'll bet I can find him! I play polo with some of the biggest king pins in the movie game.

BIMBO

Yeah, and the Queen of England is joining us for some of these delicious beans...

Koko tumbles out of the shack, HONKING.

KOKO

The Queen is coming?! When?

JOHNNY

Hey! It's you! You were hilarious today.

Koko adopts a thoughtful pose -- with one foot in the fire.

KOKO

Hilarious? I don't recall doing anything hilarious. Do I know you?

BIMBO  
He's the lunk Betty's all fired up about.

BETTY  
Shhhh!

KOKO  
FIRE?!! AAAAAAAAAGH!!!

Koko rockets up like a firework with his foot on fire.  
Johnny smiles broadly at Betty.

JOHNNY  
I'll find your dad. You'll see.

He climbs down the fire escape.

JOHNNY  
See you tomorrow!

FADE TO BLACK

On the SOUND OF KNOCKING, BETTY WAKES UP. Morning light streams into the LITTLE SHACK. She sees a SILHOUETTED FIGURE at the door.

FIGURE  
We're ready for you Miss Boop.

Koko, Bimbo and Betty poke their heads outside and see a FILM CREW on the roof.

DIRECTOR  
On "action", you come out singing and dancing. Let's go!

BETTY  
Hold your horses, what is this?!

A.D.  
Screen test for Panyk Pictures.  
Johnny Davenport called Panyk last night and blew a gasket over this incredible girl.  
You're that girl.

BETTY  
Johnny... Well, great! But wait. Panyk hates me!

## INT. PANYK PICTURES - SCREENING ROOM

PANYK  
I love this girl!

Johnny sits beside Panyk, watching the screen where BETTY DANCES AND SINGS "Saint James' Infirmary".

JOHNNY  
Isn't she something?

PANYK  
More than something --  
everything! Johnny Davenport, I hate you! How do you rate finding talent like this?! Huh?! Why don't they ever come to me?!!

## EXT. PANYK PICTURES - BACKLOT - DAY

Johnny drives Betty in a convertible Rolls past various FANTASTIC SETS.

JOHNNY  
The casting department will have your dad on file. You'll be hugging the life out of each other in a couple hours, tops.

BETTY  
It's all too good to be true, Johnny. So you and Mr. Panyk. Are the two of you close?

JOHNNY  
Not really. Just Polo Lounge acquaintances. He's quite a character.

BETTY  
Do you wear a helmet?

JOHNNY  
He's never been that violent.

BETTY  
(she snickers)  
No, silly, I meant when you're playing polo.

JOHNNY  
(laughs)  
Oh, oh...

## INT. PANYK'S OFFICE - THAT MOMENT

Panyk paces, smoking a cigar. Koko paces too, matching his every move. Bimbo sits in Panyk's big leather chair.

PANYK  
But why in blazes would she pick  
a clown for an agent and a dog  
for a lawyer?

BIMBO  
That's unusual?

PANYK  
Get outta my chair! Betty's  
gonna be a big star. She's  
gotta be represented by big  
people!

Koko's legs suddenly sprout into LONG STILTS that carry him up till his head THUDS against the ceiling.

KOKO  
Is that better?

He bumps a CHANDELIER which swings and knocks a PICTURE off the wall. The picture sends a SHELF OF OSCARS CRASHING down. Panyk scurries to catch them.

PANYK  
I'm cursed -- cursed!

## INT. CASTING DEPARTMENT - THAT MOMENT

Betty and Johnny talk to RONNIE, the woman in charge. She angrily hefts a film can onto the desk.

RONNIE  
If I could find Benny Boop, I'd sue his butt! He ruined more takes than anyone in film history! He skipped town a few weeks ago.

## INT. SCREENING ROOM - A WHILE LATER

Betty is concerned. The projectionist raps on the glass. Johnny gives a thumbs up. As the lights go down, Johnny gives Betty a reassuring pat.

## ON THE MOVIE SCREEN

BOGEY cries into his gin. Benny Boop sits at the piano, looking most sympathetic.

BOGEY

Of all the gin joints in all the world, she has to come into mine. If you can play it for her, you can play it for me. Play it Ben...

BENNY

Okay...

Benny breaks into a WILD BOOGIE WOOGIE NUMBER, his fingers flying up and down the keys!

DIRECTOR (O.S.)

CUT! CUT! What the hell are you doing?!

BENNY

Don't ya want a little flavor?  
A little spice?

BOGEY

That's thirty seven takes! I'm running out of tears!

DIRECTOR (O.S.)

You're fired, Boop! Somebody bring in Sam!

## IN THE SCREENING ROOM

Betty LAUGHS, and wipes a tear from her cheek. As the REEL CONTINUES --

BETTY

Poor pop...

JOHNNY

Look, the sooner you get your face into a thousand theaters, the sooner he'll know where you are.

BETTY

I should sign with Panyk, huh?

JOHNNY  
He's the biggest. And he takes  
his job seriously.

INT. PANYK'S OFFICE - THAT MOMENT

The office is a complete wreck. Furniture is toppled, files  
are scattered everywhere, windows are broken. Panyk is  
SLAMMING Koko's HONKING head against the floor.

PANYK  
YOU WANT GROSS POINTS?!!!  
ACTUAL PARTICIPATION?!!!

BIMBO  
Come on, Koko, let's blow this  
lousy joint. Miracle pictures  
wants us.

Panyk lets Koko go.

PANYK  
They do? I was kidding!  
Joking!

The door opens, and a SECRETARY leans in, holding a lovely  
CREAM PIE.

SECRETARY  
From your loyal secretaries,  
sir. You can't keep your secret  
from us. We know it's your  
birthday.

PANYK  
It is? It is! Koko, you gotta  
accept my apologies. Accept  
this pie!

He holds the juicy cream pie right under Koko's quivering  
nose.

KOKO  
No...

PANYK  
Yes.

KOKO  
No...

PANYK  
I insist!

Bimbo shrugs.

BIMBO

He insists.

SLAM!!! Koko launches the pie into Panyk's face in beautiful SLOW MOTION. There is a CUSTARD CREAM EXPLOSION that splatters the entire room! Panyk wipes his face, which is red hot with volcanic anger.

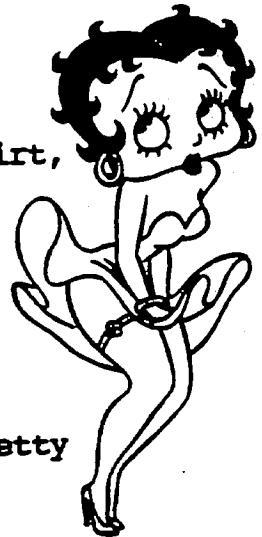
KOKO

Sorry about that. But seriously--

PANYK

THAT'S ENOUGH!!! YOU'RE --

Betty walks through the door and a breeze catches her skirt, blowing it up a la Marilyn Monroe.



BETTY

Oops...

PANYK

YOU'RE -- HIRED!!!

Betty and Johnny hug for joy. Johnny LAUGHS and picks Betty up, spinning her around and around.

INT. DETECTIVE'S OFFICE - DAY

Betty and Johnny stand in the office of DIGGER NEFSKY, private eye.

DIGGER

If anybody can find Benny Boop,  
it's me. Remember Lost Horizon?  
I found it.

JOHNNY

I'll write you a check. Got a pen?

DIGGER

I lost it...

BETTY

Why are you doing all this for me, Johnny?

DIGGER

He finds you attractive, am I wrong?

JOHNNY

No.

BETTY

You don't find me attractive?

JOHNNY

I meant -- no he wasn't wrong.  
I can't think of anyone more  
attractive.

Betty smiles.

CHASTITY looks very serious as she stands in --

INT. DAVENPORT ESTATE - BALL ROOM - EVENING

She addresses a BUTLER named DOBS.

CHASTITY

Mr. and Mrs. Bla-dee-dee-da,  
welcome to the engagement  
celebration of Jonathan  
Davenport and Chastity Chambers.  
You would do well to practice  
the proper pronunciation of each  
guest's name to avoid  
embarrassment -- and dismissal.

DOBS

Naturally.

Chastity GLIDES gracefully away. Dobs refers to a list.

DOBS

Mr. and Mrs. Abercromby; the  
Honorable Mr. Blimchard; the  
honorable --

BETTY

-- Miss Boop. But you're going  
a little overboard with the  
"honorable". "Respectable" is  
good enough.

He is startled as Betty strolls sexily into the room. Johnny  
walks in, flanked by Koko and Bimbo.

JOHNNY

Hey, Dobs!

DOBS

Hey, sir... Uh... entertainment  
for the celebration tonight,  
sir?

Johnny is suddenly distressed. He looks at the decorations.

JOHNNY

Oh... The party... That's  
tonight...

DOBS

It is. If I may, sir, who's the  
clown?

WHAM!! KOKO PUNCHES HIM.

INT. LIBRARY - A MOMENT LATER

Reginald practices putting into a champagne glass. Johnny and Betty ENTER behind him.

JOHNNY

Father, do you remember that  
girl I couldn't place?

REGINALD

Oh yes... The nameless,  
homeless one you were in love  
with...

Johnny and Betty share a look. Johnny is embarrassed.

JOHNNY

Well, she's here.

REGINALD

WHAT?!!!

Reginald swings wildly, DECAPITATING A STATUE. Its head flies across the room and tumbles out the door.

DOWNSTAIRS

Chastity is giving pointers to the servants.

CHASTITY

Balance and grace are key. You  
are moving amongst cultured  
guests. Glide as if floating on  
air. So.

She demonstrates, GLIDING up a staircase with impossible grace. All at once, the STATUE HEAD comes THUMPING down the stairs. Chastity flees in a most un-gliding fashion.

UPSTAIRS

Reginald collapses in an overstuffed chair, gasping for air.

REGINALD  
Heart pills! Coat pocket...  
Left side...

Johnny finds them and pops one in Reginald's mouth.

JOHNNY  
Settle down, father.

Betty is holding an ARM which has fallen from the statue. She extends it to Reginald.

BETTY  
Betty Boop, sir. Pleased, I'm sure.

He feebly shakes the arm in greeting.

REGINALD  
Mmm... And just what do you do,  
Miss Boop?

BETTY  
(dances a tap step)  
Boop - oop - a - doop.

REGINALD  
Good heavens...  
(to Johnny)  
Your Chastity will be overjoyed  
to meet her...

BETTY  
Who's Chastity? Your pet?

JOHNNY  
Pet is too friendly a word.

Suddenly, Chastity is at the door, angrily lugging the head.

CHASTITY  
Does this look familiar to  
anyone?

BETTY  
(giggles)  
Reggie lost his head.

CHASTITY  
As could others.

She throws the head into Betty's arms.

CHASTITY  
Jonathan?

INT. HALLWAY - A MOMENT LATER

Chastity is having a stare-down with Johnny.

JOHNNY  
She's a friend. She doesn't have a place to stay yet. She's been living in a shack.

CHASTITY  
That doesn't surprise me. But since tonight is meant to celebrate our engagement, you will have the good judgment to keep your girlfriend out of sight.

She GLIDES away.

INT. BALLROOM - NIGHT

A STRING QUARTET drones lifelessly. Johnny and Bimbo do their best to appreciate it.

JOHNNY  
Makes you want to dance, doesn't it?

BIMBO  
Makes me want to shoot myself.  
Where's the clown?

JOHNNY  
Koko? He's helping the valet.

EXT. DAVENPORT ESTATE - THAT MOMENT

BAM! SLAM! CRASH! Koko at the wheel of a gold Rolls Royce, makes like bumper cars in the parking area. GUESTS in black formal wear flee him.

KOKO  
Whooooooooooooaa!!!!

GUESTS  
AAAAAAAAAAAAAAAHHH!!!



RETURN TO SCENE

BETTY approaches Johnny and Bimbo.

BETTY  
This isn't a party, it's a  
funeral.

JOHNNY  
You got that right...

BETTY  
Well, get this.

She approaches the QUARTET.

BETTY  
Excuse me boys, I've got a  
request. You with the bass --

JOE  
Joe.

BETTY  
Kill the bow, Joe. Slap it like  
so.

She demonstrates, starting a sexy WALKING BASS LINE. Joe gets a mischievous grin and follows her lead. (From here on, the dialogue is spoken in cadence with the MUSIC).

BETTY  
You with the Cello --

MARCIELLO  
Marciello.

BETTY  
Dig it mellow, Marciello.

He JAZZES it up. Betty moves to the beat. The stuffy GUESTS are appalled.

BETTY  
You on the fiddle --

RIDDLE  
Riddle.

BETTY  
Heat it up like a griddle,  
Riddle!

He sizzles with a hyped up SOLO. Johnny loves it. He joins Betty.

JOHNNY  
Man, this beat has got my feet!

BETTY  
Sweet, Johnny, sweet.

JOHNNY  
The viola guy, over there --

JERRY  
Jer.

JOHNNY  
Smack it like a snare, Jer.

Jer turns it over and plays the back like a drum.

BETTY  
All right boys, follow my voice,  
it's lady's choice.

She SCATS and the guys copy her, getting in a smooth groove.  
Betty and Johnny have fallen into a matching tap step.

BETTY  
What do you like, Johnny?

JOHNNY  
What do I like?

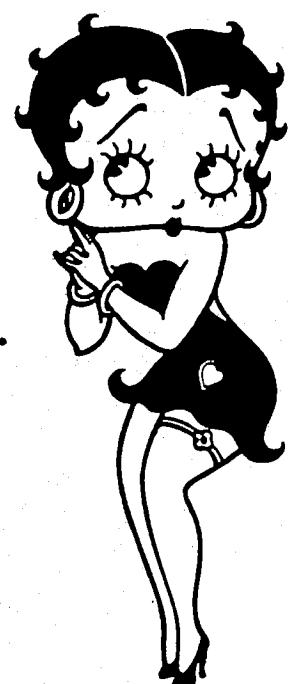
BETTY  
Name the thing.

JOHNNY  
Walks in the rain.

SONG HERE

She slides into a version of "That's my weakness now".

BETTY  
(singing)  
He likes walks in the rain.  
I never liked walks in the rain.  
But he likes walks in the rain,  
And that's my weakness now.



JOHNNY  
What do you like?

BETTY  
Me tell you?

JOHNNY  
Oh, please do.

She leans close to his ear.

BETTY  
(whispers)  
Boop - oop - a - doop!

He rolls his eyes with pleasure.

JOHNNY  
(singing)  
She likes boop - oop - a - doop.  
I never liked  
boop - oop - a - doop.  
But she likes  
boop - oop - a - doop,  
And that's my weakness now.

Johnny and Betty TAP merrily down the center of the grand dining table as the MUSIC BOPS. Big paintings of family ANCESTORS begin to move. GREAT GRANDPA DAVENPORT does the soft shoe within his picture frame.

Chastity rages in, followed by Reginald and Constance.

CHASTITY  
STOP IT!

THE MUSIC GRINDS TO A STOP. Johnny and Betty stand at the edge of the table, staring down at Chastity. (The scene is played with Howard Hawks rapid-fire timing.)

JOHNNY  
I was just having some fun.

CHASTITY  
Dancing with a bimbo?

BETTY  
A Boop. He's a Bimbo.

BIMBO  
Woof.

BETTY

I'm Betty. And you are...

CHASTITY

Jonathan's fiancée. I'm afraid  
he's been toying with you.

BETTY

Is that true, Johnny?

JOHNNY

No!

BETTY

So, you're not his fiancée.

CHASTITY

Yes I am.

JOHNNY

She is, but I'm not.

BETTY

Not what?

JOHNNY

Toying with you.

BETTY

Well, you're toying with  
somebody. Is it her or me?

BIMBO

Or me?

REGINALD

Are you as confused as I am,  
dear?

CONSTANCE

I need to lay down, darling.

She does.

JOHNNY

I -- just... like you.

BETTY

Like a sister?

JOHNNY

Like the sunshine...

BETTY  
(indicating Chastity)  
Well, she's a cloud!

BIMBO  
Looks like rain...

Betty hops off the table and heads for the door. Johnny is frantic. The GUESTS watch, aghast.

BETTY  
It just doesn't add up Johnny.  
You and this whole routine.  
Someday you'll get wise to  
something I already know -- you  
don't take the 'oop' out of your  
Boop.

JOHNNY  
My who outta my what?

BETTY  
Be who you are.

This appears to jolt through. Johnny and Betty share a long look, then:

CHASTITY  
Get out of this house, tramp!

JOHNNY  
I think I agree.

BETTY  
-- that I'm a tramp?!

JOHNNY  
No, I meant --

CHASTITY  
Johnathan! Would you try to  
speak clearly just one time in  
your life.

JOHNNY  
Chastity?

CHASTITY  
What?

JOHNNY  
You're not my type.

CHASTITY  
I'm every ounce of money, class  
and status your type!

JOHNNY  
That's not enough.

CHASTITY  
All she can do is dance and tell  
jokes!

JOHNNY  
That's enough.

BETTY  
(touched)  
Johnny...

Chastity bristles with hatred.

CHASTITY  
You're mad! You're all mad!

She begins to exit, but is blocked by an excited, HONKING  
Koko.

KOKO  
Chastity! My goddess of love!

Reginald stares vacantly.

REGINALD  
(to Constance)  
There's a clown, darling. I  
think I'll join you.

He lays down next to his wife and massages his headache.

Koko produces a GIANT WEDDING CAKE and balances it on the tip  
of a finger.

KOKO  
Marry me! We'll settle down in  
a modest little tent and make  
lots of tiny babies with great  
big feet. Whatta you say?

She KNEES HIM IN THE STOMACH and glides away. Bimbo  
approaches, deadpan as always.

BIMBO  
So that's your girl, huh?

Koko is doubled over, WHEEZING.

KOKO  
What do you think...?

BIMBO  
She's hooked...

Betty and Johnny hug.

BETTY  
Johnny Davenport, you need  
lessons in speaking.

JOHNNY  
Maybe you need lessons in  
listening.

REGINALD  
(from the floor)  
She sure doesn't need lessons in  
livening up a party.

JOHNNY  
She's gonna liven up this whole  
town!

SMASH CUT TO:

A DIRECTOR YELLING "ACTION!" as we begin a MUSICAL MONTAGE:

- Betty SINGS and dances.
- GLITTERING MARQUEES splash her name above the crowds.
- HANDS grab for tickets.
- KOKO, BIMBO and JOHNNY get their picture taken with BETTY.
- The PHOTO becomes the FRONT PAGE OF VARIETY. PULL BACK TO REVEAL --
- The VARIETY is being studied by CHASTITY, who sits in a dark, tapestry-lined room. She rips Betty's picture from the page and holds it over a candle flame. The flames burn right down to her fingers, but she barely flinches and doesn't let go. Smoke rises, caressing Chastity's rigid face. In a seamless TRANSITION, the SMOKE now rises from the tip of the detective's CIGARETTE, taking us to --
- BETTY standing before the DETECTIVE, who shrugs and shakes his head -- nothing yet.

- QUICK CUTS OF BETTY in her roles as Cleopatra, a cowgirl, a belly dancer, a pirate.
- BETTY BOOP GARTERS hit the stores. WOMEN everywhere are wearing them.
- STACKS OF MONEY are counted by BIMBO.
- CHASTITY sits at a gilded vanity, brushing her long, beautiful hair. She clips single strands that refuse to align perfectly with the others. She is listening to a RADIO BROADCAST.

RADIO VOICE

Betty Boop's feet were put in cement today! No, the mob wasn't angry with her. The darling of tinsel town added her feet to the famous roster of Chinese theater inductees! And love was in the air! She was accompanied as usual, by the rich, dashing and handsome Johnny Davenport! Could this couple be more radiant? This reporter thinks not! Boop - oop - a - doop!

During this, Chastity cuts great CHUNKS of hair until she has only STUBBLE left. Her sister Charity enters, sees this and SCREAMS. Her SCREAM becomes a TRAIN WHISTLE, taking us to --

- BENNY BOOP, who is riding a TRAIN in hobo fashion. He sees BETTY'S NAME on a MARQUEE.
- In the THEATER, BENNY is shocked and proud to see BETTY, SINGING and dancing on the big screen. The audience loves her. He looks down at his torn and dirty clothes, and his smile fades. The SOUND OF AN APPROACHING TRAIN grows, taking us to -
- BENNY sitting atop a moving TRAIN again. He takes a last look at the marquee and blows a kiss.
- BETTY kisses a PHOTO OF HER FATHER and sets it on a mantle. Movers are bringing furniture into her new glorious MANSION.

JOHNNY

Nice place, huh?

BETTY

It's heaven.

THE MUSICAL MONTAGE ENDS AS WE --

CUT TO:

BETTY IN HELL.

Flames everywhere. The Horned One himself glares at her. We see that it is only a set. The director coaches Betty.

DIRECTOR

This will crown your career!  
Give you dimension! Make you a serious actress! Let me see the terror in your eyes! You are lost! Frightened! Vulnerable!  
And --- action!!!

DEVIL

You are mine, Betty Boop! Mine!  
Ya ha ha ha haaaaaaaa!

She grabs his forked spear. He's startled.

BETTY

Lighten up, Red. You're gonna pop a vein.

(bending spear into a harp)

Sure, you're hot now, but give it a week... I got an appointment on cloud nine.  
Ciao.

(playing harp,  
singing and dancing)

I'm just an angel in disguise --

A HALO appears over her head and little FLAMES DANCE behind her, forming a conga line.

DIRECTOR

CUT! CUT! 'Hot Tomato' is a drama! You've ruined it!

BETTY

Speakin' personally, I'm just warming up to it.

FLAMES

Us too!

## DIRECTOR

I give you a shot at the top,  
and you aim for the bottom.  
You'll never be a real actress!

## INT. AUDITORIUM - NIGHT

CARY GRANT stands at a podium, opening an envelope.

## CARY GRANT

And the Oscar for best actress  
goes to -- Betty Boop! For her  
role in the hilarious 'Hot  
Tomato'! Come on up, angel!

There is thunderous APPLAUSE. Betty runs up to accept the award. Johnny, Bimbo and Koko are in the front row, beaming proudly.

## BETTY

Thanks. I hope this doesn't  
give me a big head. This is  
really for my dad, Benny. A  
funny little man who taught me  
that whether you're up or down,  
there's always something to  
laugh about.

## EXT. STORE - NIGHT - THAT MOMENT

People are gathered around the doorway, listening to a radio broadcast of Betty.

## BETTY (V.O.)

And if you can hear my voice,  
dad, I miss you a lot. But  
whenever I miss you, I laugh.  
Cause I know that wherever you  
are, you're behaving as  
shamelessly as a rump roast ham!

The crowd LAUGHS. We PAN OVER to find Benny juggling on a nearby street corner, unaware of the broadcast.

## BENNY

Where else can you see a guy  
juggling five billiard balls and  
a salami named Ben? No, the  
salami isn't Ben, I am. Catch!

He tosses the salami to a WOMAN BYSTANDER. She angrily throws it back. It lodges in Benny's mouth. He removes it.

BENNY

Sorry, I only eat kosher, and  
the way you threw that ain't  
kosher! And now for a little  
soft shoe!

He begins to dance and his left sole falls off.

BENNY

Now there's a soft shoe!

The few BYSTANDERS move on. Benny checks his hat for contributions -- two pennies. He picks up his sole and waves it as he shuffles off.

BENNY

I'll sell my sole for supper!

He LAUGHS, though a little weakly...

CUT TO:

A RADIO

merrily spouting the entertainment news.

RADIO ANNOUNCER

Just entering the big Oscar night bash are Betty Boop and Johnny Davenport! She won the gold and he won her heart!  
Well, Boop --

A FOOT SMASHES THE GLOWING DIAL

The radio staggers and dies. We are --

INT. CHASTITY'S MANSION - NIGHT

Chastity recovers from the kick. She has a wig perched sideways on her stubbled head.

CHASTITY

I KNOW! I KNOW! BOOP - OOP - A  
- DOOP!

Charity watches -- nervous.

CHARITY

Chastity...

Chastity hurls the radio into a mirror. Her REFLECTION SHATTERS into a hundred pieces. This hideous vision SCREAMS-

CHASTITY

BOOP - OOP - A - DOOP!!!  
BOOP - OOP - A - DOOP!!!

CUT TO:

CAB CALLOWAY fronting his BAND.

CAB

A special boop - oop - a - doop  
to our girl Betty! Betty, this  
song is for you! Hey, maybe  
sometime you and I could do a  
movie together!

The band charges into "Minnie the Moocher." WE ARE --

INT. OSCAR PARTY - NIGHT

Johnny looks chill in his tuxedo and Betty looks radiant in red. Betty excuses herself to whisper to Cab, leaving Johnny alone for a moment.

Immediately, Johnny is surrounded by JIMMY STEWART, PETER LORRE, HUMPHREY BOGART, EDWARD G. ROBINSON, CLARK GABLE AND JAMES CAGNEY. It looks like a tuxedo convention.

CAGNEY

You're a lucky fella, Johnny  
Davenport.

JOHNNY

Don't I know it! I'm gonna pop  
the big question tonight. Get a  
load of this.

He shows a beautiful DIAMOND RING. The gang reacts with favor.

STEWART

You'll love marriage! It's a  
wonderful life!

LORRE

Yes, it's beautiful, Johnny.  
Oh, but wait. Now we have to  
think of a good wedding present  
for Betty. A honeymoon in  
Melborne?

CAGNEY

I say, keep it simple. A  
juicer. Maybe some grapefruit.

BOGART  
Or a cruise. A river trip.  
Dames like adventure.

EDWARD G. ROBINSON  
No, no... It's curtain for her,  
see -- curtains! What do you  
think Clark?

GABLE  
As long as they're happy, I  
don't give a damn.

CAGNEY  
Clam up, mussel heads, here she  
comes.

BETTY  
Well, hello there boys!

ALL  
Hello Betty!

LORRE  
And congratulations on the good  
news.

Betty looks puzzled. Johnny glares at Lorre.

CAGNEY  
He means your Oscar.

EDWARD G. ROBINSON  
Well, we gotta move along, see.  
Yeah, I hear my mama calling.

ALL  
So long, Betty!

As soon as they are away, ALL THE GUYS WHACK LORRE in the  
back of the head. He shrugs in apology.

BETTY AND JOHNNY

Settle at a romantically lit table.

BETTY  
Gee, did they all go goofy at  
once?

JOHNNY  
Naturally. They saw you!

Both reach for their cups. As they lift them to drink, both "catch" each other.

BETTY/JOHNNY

Ah! Ah!

BETTY

Cup and saucer --

JOHNNY

-- together -- like so.

They both demonstrate and burst out LAUGHING.

JOHNNY

No, in the saucer --

He pours his drink into the saucer. Betty does the same.

BETTY

Pinkies up, now --

They raise their saucers -- pinkies up -- and sip.

BETTY

More volume, please.

JOHNNY

The sipping?

BETTY

Like a proper vacuum.

They SIP LIKE VACUUMS. People look and LAUGH. Then Johnny tones down.

JOHNNY

Betty, I've been thinking.

BETTY

Good thing to do.

JOHNNY

About... where we are.

BETTY

The party?

JOHNNY

In the bigger sense, I mean.

BETTY  
Like Hollywoodland?

JOHNNY  
Don't be funny.

CHASTITY

Now looking quite lovely, with her wig firmly in place, eases through the crowd. She coldly eyes the couple and senses that Johnny is getting serious. She reaches into her sleek purse and begins to pull out a SILVER PISTOL. She is BUMPED from behind and whirls to see FRED ASTAIRE. Chastity slides the gun out of sight and smiles charmingly.

FRED  
Sorry about that. I was just showing off a new step.

CHASTITY  
Why don't you show me? Shall we dance?

FRED  
We shall!

They spin across the floor wonderfully.

FRED  
It's as if you were gliding on air! Dance school?

CHASTITY  
Military school.

She feigns tripping -- GASPS -- shoving Fred toward Betty and Johnny. Fred SLAMS into the table, topples Johnny, and CONTINUES DANCING UP THE WALL.

The RING clatters across to the dance floor and is lost among the feet.

Fred looks down from the ceiling.

FRED  
Sorry about that...

Johnny crawls away on the floor, looking for the ring.

BETTY  
Johnny, what'cha doing?

BIMBO

takes Koko's face in his hands and aims it across the room.  
Koko's eyes grow wide with excitement -- there's Chastity!



BIMBO

She said a man with your shoe  
size has potential...

Koko's head SPRINGS UP LIKE A JACK IN THE BOX, AND COO-COO  
BIRDS POP OUT OF HIS EYES. Bimbo looks satisfied and strolls  
off.

BETTE DAVIS and KATHARINE HEPBURN approach Betty.

HEPBURN

Darling.

DAVIS

Sweetie.

BETTY

Hi.

HEPBURN

So you and Johnny?

DAVIS

Johnny and you?

BETTY

We're working on it.

HEPBURN

He's here?

BETTY

Crawling on the floor.

DAVIS

He's going to propose. Trust  
me. Once they crawl, that's  
next.

THE RING is kicked around by dancing feet.

JOHNNY crawls feverishly after it.

CAB AND THE BAND go at it good!

EXT. PARTY GROUNDS - LAKE - LATER

Betty and Johnny float lazily in a rowboat. The moonlight  
dances magically on the water around them.

The MUSIC is distant and the party lights glow in soft focus. Betty holds Johnny close and gazes at the MOON. The moon smiles down at her. Betty winks. It winks back.

BETTY  
I'm on top of the world right now.

JOHNNY  
I should say. Your career is going through the roof!

BETTY  
No. I mean here - now - in your arms.

Johnny smiles and gives her a kiss.



BETTY  
Wasn't there something --

JOHNNY  
Oh, yes! Yes!

He digs in his pocket for the ring.

PARTY PROPERTY - SIDE ENTRANCE - THAT MOMENT

Chastity throws a gate open for hoards of CAMERA TOTING PAPARAZZI.

CHASTITY  
There she is, boys!

BACK TO SCENE

Johnny is kneeling on one knee before Betty when a half dozen MOTOR BOATS COME ROARING AROUND THEM, FLASH BULBS POPPING. Johnny falls headlong into the drink.

BETTY  
Johnny!

JOHNNY  
I dropped it!

PHOTOGRAPHER  
Smile Betty!

BETTY  
(over roar of motors)  
Dropped what?!

JOHNNY  
Oh, never mind...

The boats bump into Betty's and she drifts off. She shrugs.

BETTY  
Looks like I'm headed for port,  
sailor! Call me Wednesday if  
you get shore leave!

Johnny smiles and salutes.

JOHNNY  
I'll consider that an order!

He pokes his head under water and sees something SPARKLING at the bottom of the lake. He dives.

CHASTITY

Smiles wickedly, peering through greenery at the edge of the water. Suddenly, there is a loud HONK right behind her. She whirls around, losing her footing and falls spraddle-legged into the lake.

Koko peeks through the bushes.

KOKO  
A midnight dip. Romantic!  
Impetuous!

He does a cannon ball dive, sending a tidal wave over her.

INT. BETTY'S LIMO - THAT NIGHT - TRAVELING

BETTY  
Stop here, please.

The DRIVER does. Betty opens the door.

BETTY  
I'll be right back.

DISSOLVE TO:

EXT. ROOSEVELT HOTEL - ROOF - A SHORT WHILE LATER

Betty stands on the fire escape by their old shack. The giant letters of the hotel sign glow behind her. Movie marquees along the boulevard vibrate with color. The shining stars frame the mellow moon.

**SONG HERE**

In the song, Betty wonders where her father is on this night of celebration. She is successful in career and in love, but can't share it with him.

At the same time, Benny, who is sitting by a fire on the edge of a desert town, looks up at the same moon and SINGS too. What would Betty think of him now? A hobo... A failure...

The lyrics echo their own terms of endearment:

"See this tear? Just gave it to you..."

As the two of them SING, it becomes a wonderful duet. Around Benny, the CACTUS COME TO LIFE AND HARMONIZE. Next to Betty, a STAND OF PALMS SING AND SWAY. The MOON ADDS A BOOMING BASS.

As the SONG ENDS, Betty peers out into the night.

BETTY  
Where are you?

INT. DETECTIVE DIGGER'S OFFICE - DAY

DIGGER  
Great news! I found Benny Boop!

He throws down a file. There are maps. A few photos.

DIGGER  
Sidewinder, Arizona. Camped out on the edge of town. I said if anyone could find him --

CHASTITY  
Alright, I'm impressed...

Chastity grabs the file and stuffs it in her purse. She throws down an envelope, stuffed with cash. Digger CHOKES on his coffee.

CHASTITY  
Money for morals? That wounds your conscience?

DIGGER  
Five hundred would wound my conscience. For this, I'll have it removed.

There is a KNOCK at the door. Behind frosted glass is the unmistakable silhouette of Betty.

Digger indicates a back door. Chastity moves swiftly to it.  
She pauses, half in - half out.

CHASTITY

Poor thing. You're gonna break  
her heart...

She smiles. Leaves. Digger stuffs the cash in his drawer.

DIGGER

Come in.

OUTSIDE THE BACK DOOR

Chastity lingers, listening. She can barely make out a few words: "-- but you can't give up..." "--can't find him -- it's just impossible -- " She smiles and moves off.

EXT. HOLLYWOODLAND - STREET - DAY

Betty shuffles down the sidewalk, depressed.

IN AN ALLEY

Chastity hands a few bills to a mobster type, named SHUTTER.

CHASTITY

I'll be straight with you. I  
haven't the cash to cover a  
second attempt -- you'd better  
do this right.

SHUTTER

Don't worry, I'll get'er.

CHASTITY

One clean shot...

SHUTTER

Done.

ANGLE ON BETTY

As she is grabbed roughly by the arm. She turns to see Shutter.

BETTY

Keep your hands to you! That's  
what you are!

SHUTTER

Pardon me, Miss Boop; but we was wonderin' if we could get a shot of you kissin' our baby?

He produces a camera and indicates a woman next to him who is pushing a baby carriage. His "wife" holds her adorable baby toward Betty. Betty melts.

BETTY

Why, sure. What a little cutie!  
Goochie - goochie!

SHUTTER

Pucker up and give her a kiss on the cheek.

(she does)

Close your eyes.

(she does)

Perfect! Hold just a second --

Shutter signals, and suddenly --

THE LADY ZIPS THE BABY AWAY.

A RACE HORSE JUMPS OUT OF A TREE AND POSES WITH BETTY.

A JOCKEY LEAPS OUT OF THE CARRIAGE AND PERCHES ON THE HORSE.

A SLICK MOBSTER TYPE HOPS OUT OF A MANHOLE AND PLACES HIS CHEEK AGAINST BETTY'S LIPS.

(All in the space of about two seconds!)

FLASH!!! Shutter gets the shot. Betty opens her eyes.

BETTY

Hey! What happened to the kid?!

MOBSTER

I grew up real fast.

VARIOUS SHOTS

Bundled newspapers are thrown from a truck to news stands.

A PAPER BOY

Holds the paper aloft, with Betty's picture filling the front page.

PAPER BOY  
Extra! Extra! Read all about it! Betty Boop caught up in ring of graft and gambling! This time it's "boop - oop - a - OOPS!"

INT. PANYK PICTURES - SOUND STAGE - DAY

Betty, dressed as an Indian maiden is dancing by a fire. Bimbo strides into the scene and thrusts the newspaper at her.

DIRECTOR  
Cut! Cut! What in blazes -- !?

Betty glares at the front page.

BETTY  
That's not me! I mean it is me, but I'd never let some slick citizen like that kiss me! The horse looks kinda cute though... Holy smoke! I gotta call Johnny!

INT. DAVENPORT ESTATE - THAT MOMENT

Reginald waves the paper at Johnny, who paces around an elegant sitting room.

REGINALD  
She is not only scandalous, but an entertainer! What could be more distasteful? I recommend an immediate reconciliation with Chastity.

The phone RINGS a couple times. No one notices.

CONSTANCE  
Look at all the flowers she's been sending you -- and these thoughtful sympathy cards. Here, I'll read one --

JOHNNY  
I don't want to hear it. And I don't believe Betty would do any of this!

The butler enters the room, holding the phone. As he tries to get Johnny's attention, we can make out BETTY'S VOICE coming from the ear piece.

JOHNNY

I'm not making any judgments until I talk to Betty.

In his pacing, Johnny has gotten tangled in the phone cord and trips headlong, tumbling across the divan. The phone flies after him, beaning him on the head. He lets out a YELP, picks up the phone and SLAMS the receiver down.

BUTLER

Miss Boop --

JOHNNY

I don't want to hear your opinion about her either.

The phone RINGS again. Johnny throws it back to the butler.

JOHNNY

And tell anybody who calls that I've gone to Mexico!

He strides off down the hall. The butler answers the phone.

BUTLER

Yes Miss Boop, but you see, since your last call he's gone to Mexico.

Johnny races back.

JOHNNY

Don't tell her I'm in Mexico!

He yanks the phone away. During the following exchange, WE INTERCUT BETWEEN JOHNNY AND BETTY.

JOHNNY

Betty? Say you didn't do it!

BETTY

DO what?

JOHNNY

What you were doing with that guy all over the front page.

BETTY

Well, when the other guy asked  
me to kiss him, I just couldn't  
resist. He was such a cutie.

JOHNNY

Are you calling that mug a  
cutie?

BETTY

Not him, silly, I mean the baby.

JOHNNY

That's not a baby, it's a  
jockey.

BETTY

Don't be such a nutsy-dopsey. I  
had a baby you don't know about.

JOHNNY

YOU WHAT!?

BETTY

Sure, the guy taking the picture  
gave it to me.

JOHNNY

You had a baby by the guy taking  
the picture?!

BETTY

No, no! Not 'by' -- 'from'.

JOHNNY

'By' -- 'from' -- what's the  
difference?

BETTY

There's a big difference. I  
mean he handed it to me.

JOHNNY

Well I've got to hand it to you  
too!

BETTY

Oh, so I'm fibbing, huh? That's  
what you're thinking?

JOHNNY

That's what I'm thinking!

BETTY

Well, you can just go to --

JOHNNY

Yeah -- ?

BETTY

-- MEXICO!

JOHNNY

FINE!

They both SLAM DOWN their phones.

INT. PANYK PICTURES - DAY

Panyk is frantic. Jeff is frantic. Bimbo and Koko try to be patient.

PANYK

She won't work?

JEFF

She won't work.

PANYK

She has to work!

KOKO

She can't work.

PANYK

She's under contract!

BIMBO

She's depressed.

KOKO

She's devastated.

PANYK

She's fired!

BIMBO

Oh, that'll help...

CUT TO:

A PAPER BOY holding a new headline aloft.

PAPERBOY

The red garter girl gets the  
pink slip! Read all about it!

INT. SOUND STAGE - DAY

BETTY'S DRESSING ROOM door is ajar. We MOVE TOWARD IT. We hear a VOICE. Betty's...?

VOICE

(singing slowly)

He likes walks in the rain.  
I never liked walks in the rain.  
But he likes walks in the rain.  
And that's my weakness now.

DISSOLVE TO:

INT. BETTY'S DRESSING ROOM

Where Chastity continues to SING in her best Betty voice. She revels in being among Betty's abandoned belongings, trying on a feather boa -- a hat --

CHASTITY

(singing)

She likes boop-oop-a-doop.  
(evil)  
I never liked boop-oop-a-doop.  
But she likes boop-oop-a-doop.

She spies the ultimate spoil of war -- Betty's garter. She fingers it with pleasure.

CHASTITY

-- and that's my weakness now...

EXT. SIDEWINDER - ARIZONA - EVENING

Benny pulls a newspaper over himself, trying to shield against the chilly breeze. He is suddenly startled to see the headline about Betty's disaster.

BENNY

Betty...

AT A ROADSIDE

A taxi pulls over and Benny hops in.

BENNY

Could you do a guy a favor? All I got is twelve cents.

CABBIE

Well... How far you goin'?

BENNY  
Twelve hundred miles.

CABBIE  
Get outta my cab!!!

EXT. BETTY'S MANSION - EVENING

Betty, Bimbo and Koko trudge out and a SECURITY GUARD closes the door firmly behind them. A moment later the door opens and Betty's Oscar is tossed out. Betty catches it, gazes at it forlornly, then places it in the outstretched hand of a lawn statue. She trudges on.

BIMBO  
Hey, this could be worth something...

Bimbo snatches the Oscar.

EXT. PALISADES - EVENING - A WHILE LATER

Betty turns down a beautiful lane, arched by majestic trees. Bimbo and Koko are concerned.

BIMBO  
Betty... I don't think we should go this way...  
(no response)  
You know who lives on this street.

She keeps walking.

DISSOLVE TO:

INT. DAVENPORT ESTATE - JOHNNY'S ROOM - THAT MOMENT

Johnny is looking at the old Variety with the photo of him hugging Betty, Bimbo and Koko. He smiles softly and does a bit of a TAP STEP. The smile fades. He drops the photo into the waste basket and gazes out the window into the night.

OUTSIDE

Betty stops along the road and stares sadly at Johnny's home. She can make out his silhouette in the window.

Then HEADLIGHTS spill across her as a limousine pulls onto the property. Betty watches the limo pull up the front entrance. Chastity steps out of the car. Johnny's figure moves away from the window.

Devastated, Betty wanders off, Bimbo and Koko follow.

CLOSE ON CHASTITY

As she approaches the grand front doors. She pauses to adjust her wig, then hoists one side of her long skirt. She is wearing Betty's garter. She gives it a SNAP, lowers her skirt and smiles triumphantly. She RINGS the bell.

DISSOLVE TO:

EXT. ROOSEVELT HOTEL - ROOF - NIGHT

Betty slumps in the big glowing "O" of the hotel sign. A tear rolls down her cheek.

Koko approaches.

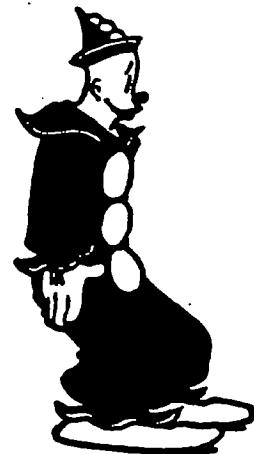
KOKO

Remember what your dad always said. No matter what happens, there's always something to laugh about.

He musters a big smile and pinches his nose. But it doesn't honk... Just air -- like a broken squeeze toy. He takes Bimbo aside.

KOKO

Boy, I'd give anything to be funny right now. Help me think of something really stupid. I've gotta make her laugh.



BIMBO

Hold on, professor, I thought you didn't want people to laugh at you.

KOKO

A guy can change his mind, can't he?

Bimbo approaches Betty.

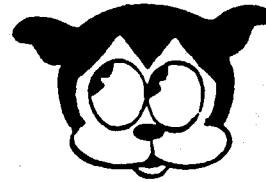
BIMBO

Do what I do, kid. Make depression your mood of choice and it can never catch you off guard.

She doesn't reply. Bimbo returns to Koko.

**BIMBO**

Listen, we've got a situation, here. Betty's heart is close to the breaking point, and once that happens it's Humpty Dumpty time. You ever try to repair a broken heart? Do that and you'd be the richest cat on the planet -- repair shops on every block. We've got to get to Johnny and tell him how much she misses him. I tell ya these kids were meant for each other. It's fate -- it's in the stars. Why, Love was invented for those two!

**KOKO**

What's this? Mister Cynic giving speeches about love?

**BIMBO**

Well... a guy can lose his mind, can't he?

**EXT. POLO FIELD - DAY**

Jonathan bears his horse down on the game in a particularly ruthless fashion. Suddenly, he is involved in a MONSTROUS COLLISION. His horse flies out from under him, and he finds himself sitting on another!

It is an odd horse. A wobbly horse. A rather lumpy horse. And it SPEAKS TO HIM.

**HORSE**

Betty loves you!

**JOHNNY**

What?!

The horse has a SECOND VOICE.

**HORSE VOICE 2**

She's cryin' her eyes out! She never cheated on you!

Johnny tries to keep his wits as a THUNDERING GROUP of players charges past. His horse spins, staggers and HONKS.

**JOHNNY**

Koko?!!

KOKO'S VOICE  
We had to get to you somehow,  
Johnny.

JOHNNY  
Bimbo?

BIMBO'S VOICE  
Back here. Naturally, I'm the  
horse's rear end...

JOHNNY  
Well... So you guys are saying  
she didn't cheat? How do you  
know?

Koko and Bimbo rip the suit in half, letting Johnny spill to  
the ground. They glare at him.

BIMBO  
Because she told us.

KOKO  
And we believe her.

Johnny considers.

BIMBO  
I think this is yours...

He hands the REAR END OF THE COSTUME to Johnny. Johnny is  
ashamed.

BIMBO  
Oh, sure, Chastity is the  
respectable choice. But can she  
tap dance?

Johnny can't help smiling.

KOKO  
And besides. Chastity is my  
girl...

ANGLE ON CHASTITY, REGINALD AND CONSTANCE

Sitting in the review stands. Johnny strides up and tips his  
polo helmet.

JOHNNY  
I've been a heel.

CONSTANCE  
You're forgiven.

JOHNNY  
No, I mean to Betty. And I want  
to apologize.

CHASTITY  
She used you. Why apologize to  
her?

JOHNNY  
No -- to you. For wasting your  
time. I've sure been wasting  
mine. But I finally got wise to  
an important fact -- you can't  
take the 'oop' out of a Boop.

CONSTANCE  
That's nice, dear.  
(confusion hits)  
Meaning what...?

JOHNNY  
Well, from now on, I'm me. Just  
plain me.

CONSTANCE  
That's nice, dear.  
(confusion hits  
again)  
Meaning what...?

JOHNNY  
I'm going to marry Betty.

REGINALD  
WHAT!??? You walk out now, and  
you can kiss the family fortune  
good-bye!

JOHNNY  
So who's walking?

He breaks into a TAP DANCE. While his parents and Chastity  
watch in horror, he TAPS MERRILY OUT OF SIGHT.

Something clicks inside Chastity. There is an evil fire in  
her eyes. She starts off, but Koko flings himself at her  
feet.

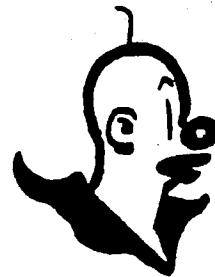
KOKO  
Will you accept this ring?

He produces a telephone which RINGS LOUDLY. She kicks it out of his hand.

CHASTITY  
I hate you! Do you understand?  
Hate you!

KOKO  
So you're saying...?

She bolts off.



INT. CHASTITY'S CAR - DAY - TRAVELING

She looks crazed. She speeds dangerously through a red light. On the car seat a stack of files shifts, revealing the SILVER PISTOL.

INT. JOHNNY'S LIMO - DAY - TRAVELING

Johnny is HUMMING happily, driving at a leisurely pace. Bimbo and Koko ride with him.

BIMBO  
(to Koko)  
So, did you have any luck with Miss Congeniality?

KOKO  
Hard to say... She was kicking things -- screaming -- like, "I hate you" --

BIMBO  
Oh, then you're home free.

KOKO  
How do you figure?

BIMBO  
She's already acting married.

EXT. ROOSEVELT HOTEL - ROOFTOP - DAY

Betty, slumped by the little shack, looks up in surprise. Chastity is standing atop the fire escape. She smiles pleasantly.

CHASTITY  
I hope I'm not intruding.

BETTY

I hear you and Johnny are back together. You should feel lucky.

CHASTITY

Oh, I do. And I know I was angry with you once, but that's all behind us now. I do hope we can be friends.

Betty doesn't commit one way or another. Chastity lays the detective's file before her and opens it to reveal the PHOTOS OF BENNY.

BETTY

Pop! They found him! But... how did you get it?

CHASTITY

(gingerly)

Jonathan received it just as the headlines hit. He threw it away actually. I dug it out of the waste basket. I thought you'd want to have it. Oh, yes... And this...

She dangles the garter.

BETTY

But how...?

CHASTITY

It was hanging from the rear view mirror of his limousine. You know men -- another hunt -- another trophy...

INT. JOHNNY'S CAR - THAT MOMENT - TRAVELING

Johnny and the boys are SINGING.

ALL

She likes boop-oop-a-doop.  
We never liked boop-oop-a-doop.  
But she likes boop-oop-a-doop.  
And that's our weakness now!

EXT. ROOSEVELT ROOFTOP - THAT MOMENT

Betty leafs through the Benny folder excitedly.

BETTY  
So, where is he exactly?

CHASTITY  
Some dreadful snake town.  
Sidewinder. We must rescue him  
from all that sand and prickly  
cacti, don't you think? I've  
got such an impulse! Let's go  
now! My car is just down there!

BETTY  
Really?!

CHASTITY  
We'll drive all night if we have  
to!

AT THE BOTTOM OF THE FIRE ESCAPE

Johnny hops onto the steps, then stops.

JOHNNY  
Wait. I can't see her like  
this. I should have a big  
bouquet!

He and the boys bolt off down the street.

We PAN UP TO SEE Betty and Chastity begin to climb down.

EXT. FLOWER STAND - A MOMENT LATER

Johnny throws money on the counter in front of the  
SALESWOMAN.

JOHNNY  
A dozen red roses.

KOKO  
Too cliché.

JOHNNY  
Then Petunias.

BIMBO  
Sounds like something you spit  
in.

JOHNNY  
Pansies?

BIMBO

You want her to think you're a man, don't ya?

JOHNNY

Alright you couple of wise acres, you tell me!

Koko pulls an OVERSIZED BUNCH OF POP-UP FLOWERS out of his sleeve.

EXT. ROOSEVELT HOTEL - THAT MOMENT

Rounding the corner, holding his clown flowers, Johnny is shocked to see Chastity BURN RUBBER as she spirits Betty away.

Johnny and the boys leap into his limo.

INT. CHASTITY'S CAR

Betty is a little nervous.

BETTY

You sure are driving fast.

CHASTITY

(through clenched teeth)

I'm just so excited about seeing your father.

She SCREECHES around a sharp turn. Betty holds on for dear life.

BETTY

Well, holy cow! I think you're more excited about it than I am!

EXT. HOLLYWOODLAND BOULEVARD - THAT MOMENT

Benny hops out of a cab.

BENNY

(to cabbie)

Thanks for the favor. I'll remember your name and pay you back as soon as I can -- I swear.

The cabbie is the same one we saw in Arizona. He LAUGHS good naturedly.

CABBIE

Yeah, yeah, forget it. You should be on the stage, you know that? In fact for twenty hours of entertainment, I owe you! Here's ten bucks.

BENNY

Why, you insult me! You expect me to take charity? A ten dollar handout?!  
(considers)  
Fifteen, maybe...

The cabbie bursts into fresh LAUGHTER. Suddenly, Benny has to leap away as Chastity's car careens by, SMASHING the back door of the cab right off!

BENNY

Betty! Hey! That car has my daughter!

CABBIE

That car has my door!

The cabbie gets out to survey the damage. He has to leap out of the way as Johnny's limo tears past, SMASHING the front door from the cab. Koko is doing his best to keep the limo on the road.

BENNY/CABBIE

Follow those cars!!!

INT. CHASTITY'S CAR

Chastity sees Johnny and the boys following. She drives like a devil. Her wig flies off and her stubble flops in the wind. Betty stares.

KOKO LEANS HIS HEAD OUT THE WINDOW

KOKO

Come back, my love slave!

CHASTITY SWERVES RIGHT OFF THE ROAD.

KOKO AND THE BOYS FOLLOW.

BENNY AND THE CABBIE FOLLOW.

They all bound across a plaza and plow right through an OPERA HOUSE.



THE TENOR clings to the top of Chastity's car as it hurtles off the stage and down the center isle. He CONTINUES HIS CADENZA!

As the group charges across open country, Koko's new hood ornament is a SOPRANO, who SUSTAINS HER LILTING HARMONY.

THE FAT LADY, with helmet, armor and spear is bounding along beside Benny in the doorless cab. It's hard to tell if she is still singing, or just SCREAMING in terror.

For the moment, the STRIDENT GERMANIC OPERA becomes the SCORE for the chase.

BENNY

You're losing 'em! Why are you slowing down?!

CABBIE

(indicating passenger)

I'll give you one nine hundred pound guess.

All four tires EXPLODE at that moment. They're out of the race.

KOKO BANGS OFF OF THE SIDE OF A TREE - A HOUSE - A COW --

JOHNNY

Koko! Don't you know how to drive at all?!

KOKO

Just those little clown cars...

BIMBO

Keep it up and this is gonna be one of those little clown cars!

SMASH!!!

A BIPLANE BURSTS THROUGH THE CLOUDS

Benny hangs on a rope ladder beneath it. He is lowered, almost able to get onto the roof of Chastity's car.

But the ladder gets fouled on Koko's limo. The plane has to pull up to avoid a tunnel. The LIMO IS HOISTED INTO THE AIR WITH IT.

The plane veers over a FAIRGROUNDS. The ladder snaps and the limo falls onto the tracks of a ROLLER COASTER. What a ride! Koko HONKS at the roller coaster car ahead of him.

**CHASTITY'S CAR HURTLES DANGEROUSLY**

Betty tries to grab the wheel, but Chastity flashes the gun.

BETTY

Sorry... You're driving just  
fine...

BENNY'S PLANE has nearly caught up with Chastity's car again. But Benny is snagged in the boughs of a Eucalyptus and VAULTED ACROSS THE SKY.

**EXT. HONEYMOON HOTEL - THAT MOMENT**

A GROOM is carrying his BRIDE across the threshold. Benny WHISTLES down from the sky and lands in his arms too. The three stare at one another.

BENNY

At the reception, I didn't get  
to kiss her...  
(he kisses her)  
You got a car?

**ANGLE ON JOHNNY'S LIMO**

Which has indeed been DENTED DOWN TO CLOWN CAR SIZE. The guys' arms and legs poke out of the windows as they speed along.

**ALONG THE PACIFIC COAST**

Chastity barrels toward the top of a TALL CLIFF. She RIPS THE KNOB from Betty's door.

CHASTITY

Don't want you to fall out...

Chastity leaps out of the car. She THUDS hard against the ground and doesn't move.

Betty claws at her door and SCREAMS.

The little clown car CRASHES. Johnny and the guys tumble out. They see Betty's plight. It's too late. Her car SKIDS out of control right toward the edge.

Koko SPROUTS HIS STILT LEGS and runs with giant steps. He GRABS THE FRONT BUMPER of the car as it backs over the edge. His toes catch the lip of the cliff.

The weight of the car STRETCHES HIM INTO A VERY THIN CLOWN! Koko looks through the windshield at Betty. Surf THUNDERS on the rocks far below. The SUNSET is crimson, framed by angry clouds.

(This sequence is played as a deadly game -- "for keeps". The laughs will come out of our character's reactions to their very imminent doom.)

Johnny and Bimbo race to the edge.

JOHNNY

One of us should hold his feet  
and one of us should climb down  
and get Betty.

BIMBO

The feet. I should do the feet.  
I've won awards for holding  
feet.

Johnny slides down Koko's ever stretching body. (We're talking thirty feet!) Koko begins to wriggle.

KOKO

Don't tickle me!!! I'll drop  
the car!!!

JOHNNY

I'm not trying to!

KOKO

(verge of laughter)  
Quick!!! Give me something  
serious to think about!!!

BETTY

We're all gonna die. How's  
that?

Koko gets real serious.

KOKO

Good. Very good.

Beads of sweat pop out on his forehead and drip down onto the glass. Betty turns on the windshield wipers.

JOHNNY

Cover your face, Betty!

She does. Johnny kicks the glass. It SHATTERS. He takes Betty's hand. She crawls over him and grabs Koko. Johnny grabs Koko too.

JOHNNY  
Alright Koko, let go of the car!

But at that moment, Chastity kicks Bimbo over the edge. He lands in the car.

BIMBO  
Don't -- let go -- of the car!!!

Koko is stretched even worse now! Chastity jabs her heels into the soles of his clown shoes. Koko winces with each jab.

KOKO  
(calling up)  
It may come -- ouch! -- as a shock, dumpling -- youch! -- but I -- douch! -- don't think I like you very much right now...

Betty looks at Johnny. She talks over the ROARING SURF.

BETTY  
Level with me Johnny. Two days ago you were dumping my dad's files 'cause you couldn't stand me. Today we're hanging out at the beach. What's the score?

JOHNNY  
I don't know what you're talking about! I didn't dump anything!

BETTY  
You dumped me!

Bimbo, scratching madly to climb up the slippery car hood, stares at them in disbelief.

BIMBO  
Fight later! Fight at an expensive restaurant! The ambiance here is terrible!

JOHNNY  
I was an idiot to dump you! I admit it!

BIMBO  
Right now! You're being an idiot right now!

Koko tries to wipe the sweat from his brow and almost drops the car. He winces with pain as Chastity jabs deeper.

JOHNNY

I love you Betty. I wouldn't be here if I didn't. And I trust you. I don't believe any of that newspaper malarkey. Will you take me back?

KOKO

Yes!!! Yes!!!

BIMBO

She will!!!

KOKO

She does!!!

BETTY

No more hunting trophies?

JOHNNY

(confused as hell)

Uh... no. No hunting at all. Why, I don't even own a gun, but I'll buy one and throw it away if it'll make you happy. I love you!

BETTY

I love you too, Johnny.

They kiss.

BIMBO

Later! Make up later! I want to be around to miss your wedding!

Johnny refocuses. He tries to reach Bimbo. Betty looks up at Chastity, who appears ghastly with her shabby, stubbled head and dirt-stained face.

CHASTITY

Now I don't want you all to merely tumble to your deaths, or plummet to your deaths. You must glide to your deaths. With a sense of style.

Her jabbing loosens some rocks. Betty ducks a few. She catches one.

CHASTITY

And I want you to die with happy thoughts.

She leans down and tickles Koko's feet.

CHASTITY

Very happy thoughts...

Koko LAUGHS HYSTERICALLY. His grip on the car slips.

BIMBO

Don't laugh!!!

KOKO

(through terrified laughter)

HA HAAAA -- I'M SORRY -- HAAAAA --  
- SORRY BIMBO -- HA HA HA -- I  
DIDN'T MEAN TO KILL YA -- HA HA  
HAAAAAAA!!!

Everything lurches dangerously with Koko's convulsive mirth.

Betty slips her garter off, puts the rock in it, stretches it tight -- and fires!

Bull's eye! It nails Chastity right between the eyes and she topples back, cross-eyed to the ground.

THE CAR DROPS.

BIMBO TAKES A LAST DESPERATE LEAP.

JOHNNY SNATCHES HIS HAND

KOKO SNAPS UPWARD LIKE A HUGE RUBBER BAND, LAUNCHING THE WHOLE GROUP INTO THE AIR.

They tumble to safety at the top of the cliff. Johnny and Betty hold each other.

BETTY

Wow... We made it, sweetheart...

Bimbo and Koko hold each other.

BIMBO

Wow... We made it, sweetheart...

Chastity lays on the grass, taking a well deserved nap.

BETTY

I'm in your arms, Johnny. And I'm still on top of the world, even if I don't have a career.

JOHNNY

Me too. Even if I don't have any money.

BIMBO

No money?

JOHNNY

The folks gave me a choice. Either Betty, or forty-seven million. I think I made the smart choice, don't you?

BETTY

Gee whiz, Johnny, you sure know how to talk to a lady.

Johnny suddenly remembers to check his pocket for the RING. It's there. He ceremoniously gets on one knee.

JOHNNY

Betty -- ?

BETTY

Yes, Johnny?

CLICK! Chastity has revived again and is holding her glistening gun, leveled at Johnny.

BIMBO

Geez! What did you have for breakfast, lady?

KOKO

Hey! I've got one of those! You pull the trigger and this little flag shoots out on a stick and it has the word "bang" on it. Right?

She aims at him and SHOOTS. A very real bullet pierces his clown collar, barely missing his body. Koko sticks a finger through the hole and CHUCKLES weakly.

KOKO

Different kind...

CHASTITY

If I can't have you, Jonathan,  
no one can...

Her finger tightens on the trigger. Betty hugs Johnny and closes her eyes.

All at once, there is a tremendous ROAR and a HUGE BLIMP rises up over the cliff.

BENNY

(calling down)

Hold on sweetheart! I'm coming!



Benny jumps out, wearing a parachute pack. He sails down, pulls the rip cord, hits the ground -- then the parachute pops open. It covers him, Chastity, Bimbo and Koko. Under the chute, Benny stands and walks around, pulling the chute with him.

BENNY'S VOICE

Where is he? The guy who sold me this lousy parachute! I'm gonna sue his butt! Betty? Hello? Who's in here? Jeez, lady, what did you do to your hair?

There is a BANG from the gun.

BENNY'S VOICE

The hair's nice. Love the hair.

Suddenly there's the SOUND OF A SCUFFLE.

Benny backs off and the parachute pulls away to reveal Bimbo who is holding the gun and Koko who is holding Chastity. At last she knows she's beaten. Bimbo smiles.

BIMBO

(indicating the gun)

This little number gives me license.

CHASTITY

License to kill...?

BIMBO

License to marry...

Chastity goes ashen. Koko lights up.

KOKO  
Dammit, I love you!

He slips a ring on her finger and plants a big kiss on her face. She pulls back, now wearing the silly mirror image of his big red clown lips.

KOKO  
Darling! Will you marry me?

SHE SCREAMS AND LEAPS OVER THE CLIFF.

Koko walks over to the edge and looks down. There is a tiny figure swimming toward the horizon. He stares for a long moment and then turns to Bimbo.

KOKO  
What do you think? I still have a chance?

Benny finally gets untangled from the parachute and looks at everyone standing around on the grass.

BENNY  
I thought there was trouble. I killed myself to get to a picnic?

Betty beams happily.

BETTY  
Pop!

BENNY  
Sweetie! See these arms?

BETTY  
They're yours. Just gave them to you...

They throw their arms around each other and hug the biggest of hugs. They LAUGH and cry...

BETTY  
Why did you hide from me pop? I wanted to help you.

Benny releases her and hangs his head.

BENNY  
I... thought you'd be ashamed of me. Going from slapstick to just plain falling down...

BETTY  
But I love you. How could you  
be so silly?

He smiles through his tears.

BENNY  
Silly question. I'm a Boop.  
And you know what they say --

ALL  
-- you can't take the 'oop' out  
of a Boop.

Betty and Benny hug again. Johnny smiles and discretely places the the wedding ring back into his pocket. Bimbo approaches.

BIMBO  
Alright Boop, let's you and me  
try a little sentiment of our  
own.

BENNY  
Bimbo, how are ya?

BIMBO  
Repeat after me: "You see these  
fifty bucks? They're yours.  
Just gave them to you." Then  
I'll cry like a baby and you can  
hug me.

BENNY  
Hey, so, I'm broke. Hit up my  
daughter for it. She's the big  
star.

BETTY  
Not any more. Maybe my classy  
boyfriend will cough it up.  
He's the big millionaire.

JOHNNY  
Not any more. I've decided to  
become a scandalous entertainer.

KOKO  
Don't even think about me. I  
spent my last dime on that ring,  
and my fiancée just took it to  
Neptune.

BIMBO  
This is the most bankrupt group  
I've ever seen.

BETTY  
Well, we'll just have to do  
something about that.  
(winks at her dad)  
Hit it!

## SONG HERE

Betty and Benny start a ROUSING SONG AND DANCE NUMBER. The score builds behind them and the background DISSOLVES TO:

## A VAUDEVILLE STAGE

As Betty and the whole gang perform, NEWSPAPERS SPIN UP on the screen, announcing the triumphant comeback tour of Betty Boop and the Boop Troop! The backgrounds CONTINUE TO MAGICALLY CHANGE BEHIND THEM, condensing their tour across the country into A FEW SECONDS.

VARIETY HEADLINES announce their arrival in Hollywoodland and--

## THE HOLLYWOODLAND BOWL - NIGHT

The STARS, the MOON and even the SURROUNDING HILLS can't help BOPPING TO BETTY'S BEAT. She is sexier than ever.

Big men with big cigars throw CONTRACTS AND PENS onto the stage.

MANNY MIRACLE  
Sign with Miracle Pictures!  
We'll treat you right, babe!

JACK PANYK  
Get outta town! She's mine!  
Why, I discovered that girl!

CONSTANCE AND REGINALD sit in the front row, looking confused, but pleasantly resigned. Johnny is good.

While Benny, Bimbo and Koko HARMONIZE, Johnny and Betty dance in the spotlight. OVER THE MUSIC WE HEAR:

JOHNNY  
Betty?

BETTY  
Yes Johnny.

JOHNNY  
Can you hear me?

BETTY  
Yes Johnny.

JOHNNY  
May I ask you something?

BETTY  
Yes Johnny.

He presents the ring.

JOHNNY  
Will you marry me?

Betty puts her hands on her hips.

BETTY  
Jimmeny Christmas, don't you  
ever listen to me? I already  
said "yes Johnny" three times!

Johnny throws his arms around her and they kiss. The SONG  
ENDS and the audience explodes with THUNDEROUS APPLAUSE.  
(More for the kiss than the song.) Suddenly, Betty becomes  
self conscious. She looks straight into the camera.

BETTY  
Fresh...

She pulls down a screen to block our view. Their SILHOUETTES  
passionately kiss behind the screen which bears the words:

THE END

Koko CUTS A HOLE in the screen with a pair of scissors so  
that we can see the kiss anyway. Benny and Bimbo fan the hot  
couple!

FADE TO BLACK

AS THE CREDITS ROLL

The characters each walk out and take a bow, then dive into  
an INK WELL. Betty is the last one. After she dives in, she  
peeks out, waves good-bye and closes the cap.

